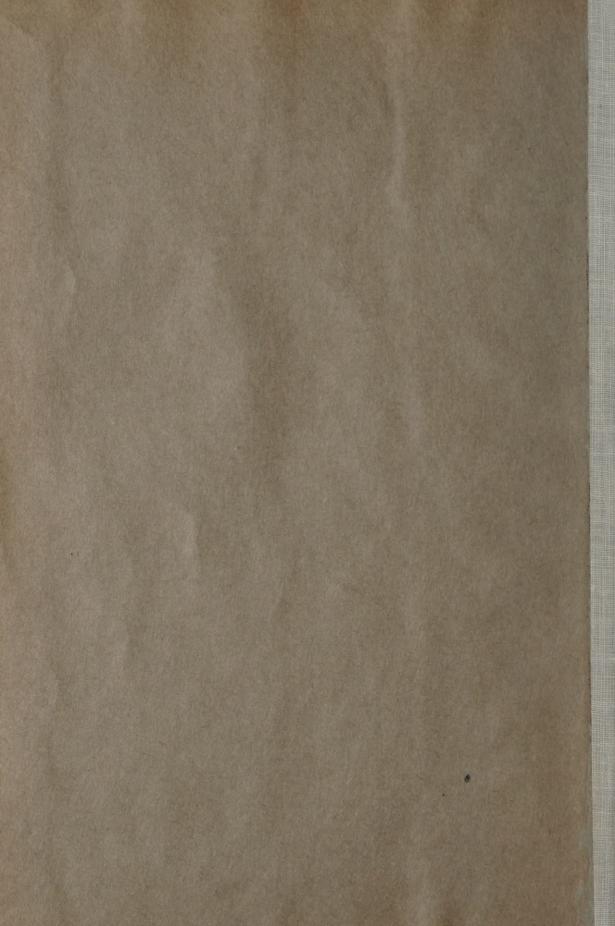


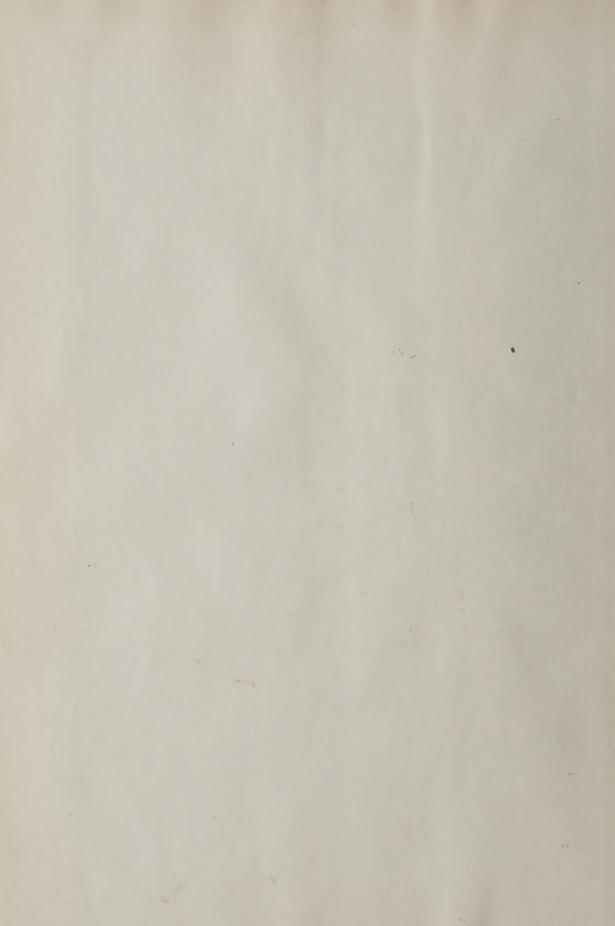
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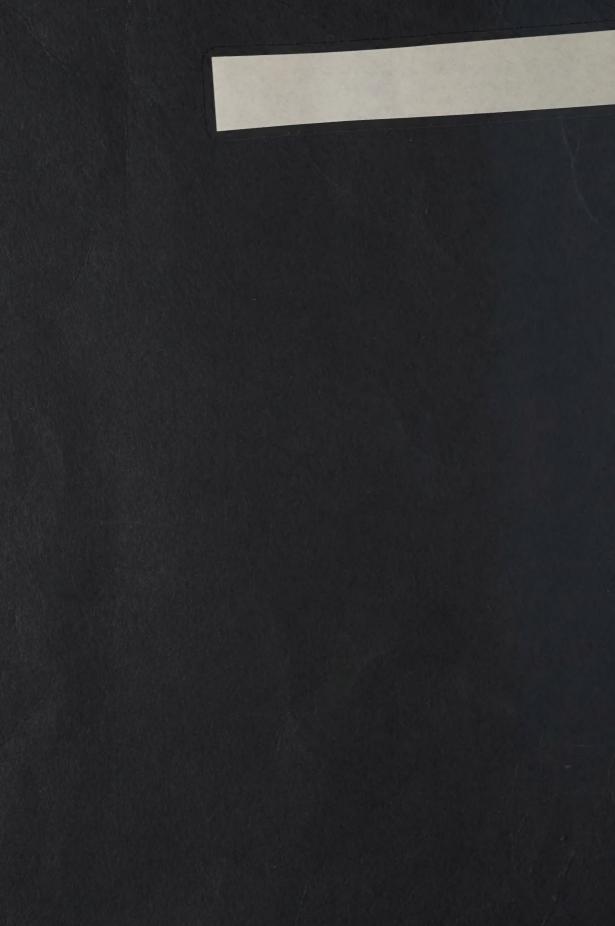








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BULLETIN OF PHOTOGRAPHY

THE WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

FRANK V. CHAMBERS EDITOR



VOLUME XLI
JULY 6 TO DECEMBER 28

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BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

Photography Catches a Thief

Electrical impulses over the telephone wires caused the arrest of a fleeing bank embezzler of Waco, Texas, as we mentioned last week, when he landed in New York. The wire-transmitted picture proved his undoing, although another regular photo sent via air mail arrived too late for use as evidence.

The Waco Chief of Police proved his up-to-date knowledge of new developments by wiring the picture information to New York, together with the information that rumor stated the man had gone to Mexico and might transship to New York. When the S. S. *Monterey* docked, the New York

policemen were able to make an identification which he admitted.

We live in an age of surprises and new scientific tools are constantly being added to our already complicated life. The incident above so confused the editorial makeup man of one metropolitan paper that he doubled up, a rare error, and printed two separate accounts of the incident, practically the same, but on two adjacent pages.

The use of the word telephoto as applied to such pictures causes unnecessary confusion, as the word has come down with years of usage behind it in various languages to indicate a picture of a distant or a near object made with the telephotographic lens.

The wire-transmitted pictures have nothing in common with the regular telephoto, as they are simply mechanical replicas of whatever is to be copied. They lack what good photographs are noted for, gradation in continuous tones from black to white. The results are, of course, going to be improved as greater accuracy is added, but the problem is that like a photomechanical reproduction in which the finer the screen the more delicate are the gradations and ability to pick up the fine details. Industry is more and more coming to realize that photography is a willing and able assistant to any art and science.

Bausch & Lomb tell us about the thief who stole the butter firkin out of a delivery wagon at the end of the bridge over the Genesee river gorge. While testing field glasses, the episode was caught and the telephone invoked. The police found the butter tub hidden behind the fence where it was cachéd by the thief. The delivery man didn't know he had lost anything at all. Isn't science wonderful?

£.

Hon. Aileen Craig

Don't make any mistake—it's a girl we make this notice of, in spite of the prefixed title. Her pa, once plain James Craig, now is Lord Craigavon, Governor of Ulster, that rather exclusive portion of the Emerald Isle to which Mr. Dooley had reference when he said that Victoria- was Queen of England and that portion of Ireland north of Sligo.

The Honorable Aileen has become a photographer famous for her exquisite views of scenery. Her collection of photographs taken while touring the Canadian Rockies, has brought her a well-deserved distinction.

×

Music in the Studio

In the photographic belt of California, not far from Hollywood, is the studio of Miss Ruth Harriet Louise, famous photographer of motion picture folk.

To catch these artists, when not using their professional faces, is no small job. The thought that a camera is pointed at them instantly suggests anything but a normal expression or pose. There must be some distraction provided to afford relaxation and contribute to naturalness.

Miss Louise relies a lot on music in photographing screen celebrities, choosing her phonograph records with as much care as she arranges her lighting.

Charles M. Schwab, the popular steel magnate, touring filmland recently, was induced to call at Miss Louise's studio for his portrait. He proved rather a difficult subject. He did not respond to the sooth-

ing influences of canned tunes and insisted on fixing his gaze, not too kindly at that, upon a camera ambushed in a corner.

Miss Louise was about to give him up as an impossible subject, when she remembered that he is a deeply religious man, and an inspiration came like something dropped from heaven.

Acting immediately on this, she laid before him an ancient Latin Bible, which aroused his interest. That did the business, and she got an excellent portrait of the real Charlie Schwab.

*

Photographing Surgical Clinics

The Eastman Kodak Company has performed a service of inestimable value to surgery in exhibiting methods of recording various surgical operations before a group of physicians and medical students.

When a specialist in some particular branch of surgery is willing to exhibit his technique, his methods can now be made available to medical schools throughout the world by means of motion pictures.

At a convention of the American Association of Physicians and Surgeons, held recently in Washington, D. C., Dr. H. B. Hodgson, representing the Kodak Company, exhibited and demonstrated apparatus developed in the Rochester Laboratory of that organization for this purpose.

He also showed upon the screen a series of motion pictures of Cæsarian operations, and a surgical treatment for a perforated lung.

The Kodak Company is producing for this purpose a 16-millimeter non-inflammable film.

Æ.

If you can't see to focus well in interiors, use the electric light stunt and get the nearest and most distant point sharp at the same time. Then you can stop down further and improve the sharpness. A pocket flash lamp or two are useful accessories for this work.



O. C. CONKLING

Paper Snow and Photography

One of the features of New York celebrations of late years has been the showers of ticker tape and torn invoices which are used as a substitute for confetti. The staid old Stock Exchange protested this year, thus insuring a record paper storm, to which was added the massive telephone books, torn up into fragments. Downtown New York will be short many directories this year. The paper storm was a record-breaker, and many tons were afterwards removed by the street cleaners.

From a photographic standpoint, there were many fogged negatives, where ghosts and halation were produced by the sun shining on the white paper shower. In some cases, the outlines of buildings were temporarily obscured. Long focus lens shots down from the Telephone Building show these dropping papers right in the air without blur, other pictures at critical angles show fog from intense halation.

New York papers consider themselves the most sophisticated of all our press and it is therefore with great interest that we cull this gem in a tabloid description by a special writer on the staff: "Whiskers of frost on every lamp-post, on every telegraph pole, on every trolley wire." We in Philadelphia were under the impression we had heard something about telegraph wires being underground there and that trolley wires were ancient history on downtown streets, and only found in the wilds of Brooklyn and the Bronx.

We are informed, however, by reputable authorities that while all-night cars do not congregate at a central spot, the Boston method to radiate all at once in different directions (after the subway is locked up), that Main Street, New York itself and all the cross-towns have one-man cars after midnight. We slip this in for Convention visitors.

An interesting photograph we saw showed a blasé white wings gathering up the paper snow. While the shower still continued, he kept on mechanically, sweeping it up.

Mrs. Carl Akeley

Before her marriage in 1924 to Carl Akeley, Mary L. Jobe was known in the Canadian Northwest as a fearless mountain climber and photographer of the wilds she explored. Her work became so notably valuable that the Dominion government named Mount Jobe in her honor.

The King of the Belgians has recently recognized her discoveries in, and records of, the Belgian Congo by awarding her the Cross of Knight of the Order of the Crown.

With her husband, who had formerly visited that portion of the American wilderness, she joined an expedition to the Congo, (made possible largely through the generosity of George Eastman), leaving the United States in January, 1926.

The principal mission of the expedition was the complete exploration of the Parc Nationale Albert.

Carl Akeley, after his former trips to that country, had helped, with the approval of King Albert to obtain the creation of a preserve for the protection of wild life in a region subject to the raids of both natives and foreigners. Akeley considered the expedition the opportunity of his life. It was this factor which spurred Mrs. Akeley on to follow up the work her husband had begun, but never finished, for he died in November last in the mountain camp of the explorers.

For six weeks after Akeley's death, his widow and former companions worked on paintings and in finishing photographs and other observations of gorillas for the proposed group in a New York museum.

During an encampment in the great Rift Valley in Kenya, Mrs. Akeley walked 110 miles, upon volcanic slag in a temperature of 115 Fahr., to obtain photographs of pink flamingoes; one of her husband's desires.

A woman who buried her husband on the slope of a volcano in Africa last November, and then spent the next three months in exhausting trips through unexplored wilds to complete his scientific studies, is the story of Mrs. Carl Akeley.



KARL FISCHER



MISS I. DEAL DISCUSSES GENERAL BUSINESS

When we started to talk about going to conventions in our last article and had to stop prematurely, because if we get too long-winded, we have found by experience that the editor cuts out our jokes, and we suspect that they're the only parts of our dissertations some folks read!—we agreed that it is a wise move to attend conventions as they are today, with the wealth of information and new energy to tackle old problems that we can get from them. We also said that we wanted to be sure that we ourselves were *taking* something for others, in return for what we hoped to receive from them.

But we did not get a chance to make one very important point. How about our own business while we are spending a week at a big convention? Are we going to wash our hands of it and say to ourselves, "Well, here's one week that we don't have to think of the old business. Let them get along the best they can in the studio. For once they won't be able to bother me!" If we take that attitude, there is likely to be more harm done at home than can be balanced by the good gleaned from the convention!

For, in the first place, that feeling is a mirror that shows us that our mental state about our business is all wrong. We are letting it harass and worry us, instead of doing every day an honest and intelligent day's work and leaving the rest with God. We are not supermen. We cannot do more than our honest best, and having done that, we are entitled to peaceful minds. Sometimes we suspect that that harassed feeling comes when we secretly know that we are not doing our best—not carrying our full share of the load. For if we are putting loving work and service into our business, when we leave it for a week, we will feel

more as though we were leaving a little child of our heart than loosening temporarily the millstone around our neck.

We won't want to be absolutely out of touch for that week. We will want to see the important mail and our daily reports. And we will be very wise. Even the best and most loyal of employees have, after all, not the same interest, financial or otherwise, in our business that we have. Even the sweet, motherly woman considers her own children first. Human nature protects its own. That being true, we cannot expect our employees to mother our business as we would. But they will reflect our own attitude. If we go away, shaking the metaphorical dust off our feet for a week, we can expect them to heave a sigh of relief when our train pulls out and surrender at least in part to the "when the cat's away the mice will play" feeling.

On the other hand, if they feel that our interest is keen in everything they do during our absence, and that every day we will want by special delivery the news of that day's procedure, they will react to that atmosphere, too, and make special efforts to make the reports gratifying, savoring in advance the joy of our approval and praise. Let us by all means utilize the modern aids to the conducting of business at a distance via the special delivery, air mail, telephone or telegraph.

Our holiday is a different matter. If we then want to get away from the world and everything that savors of business, that is our right, and if it loses a little business for us, we can just count that in the cost of the trip.

"But," you say, "The convention is our vacation. It is the only time off that we

take, so we combine business and pleasure when we attend it."

Our answer to that is that it should not be. Your annual vacation, be it three days, three weeks, or three months, should be spent far from things photographic, for the best results. If you try to make a convention do double duty, you won't get 100 per cent results from either the pleasure or the business side of it. "Work while you work, and play while you play" is just as true today as in the hour it was written. Let's consider the expense of attending the convention as part of the necessary cost of operating our business, and entirely apart from our vacation. Then we will go to the convention, prepared to take it seriously and to derive the utmost good from every talk and demonstration, and informal chat with our fellows. The evening entertainments and the luncheons, etc., we will enjoy, of course, but as pleasant incidentals rather

than the joys a real vacation is supposed to hold. And when vacation time comes, we can give ourselves up to it whole-heartedly without having to think, "Oh dear, I did want to go to the theatre this afternoon, but I suppose I should go to that 3 o'clock demonstration!" We can then get a deep, satisfying rest and an honest sunburn without a thing on our minds but our panamas. Business is oil and vacation is water. They don't mix. They just make a mess.

One friendly subscriber rushed into the Bulletin of Photography office the other day with a question. He said he hadn't time to write a letter, but while he was in town, he wanted those present to ask the Sphinx what she thought of the photographers who weren't content to stay in their own cities, but went from town to town taking away an honest man's living. He waxed extremely wroth, they tell us, on the subject.

It does not seem to us that the point



BEST PHOTO WITH A VENTLITE VENTLITE PRIZE

JAMES F. HUGHES CO.

worthy of consideration is what we think of that practice, because we can't prevent it, no matter what we think, but what we are going to do about counteracting its effect on our own business. However, since our opinion is demanded, we will give it honestly.

When mail-order business was started on a large scale, the big retail stores all over the country resented it bitterly and loudly. They called it unethical. Yet, today, it is a recognizedly respectable business and the stores who fought it most vehemently are the ones who now say that after all it helped to create a greater demand, and that their business, too, increased in volume, though they had to put more work and thought into it than before the mail-order houses invaded the retail field.

Perhaps this is a parallel situation. If photographers, who go from town to town are doing honest work at honest prices, we can't see that they are unethical just because they prefer the movable rather than stable overhead. Their expenses certainly are great enough to prevent any appreciable undercutting of prices without disastrous results to themselves. If they are coming into your territory and getting your business because they have some attractive little special offer that has more appeal than anything you are putting out-or if it is put across better-that is your fault, not lack of ethics on their part.

Of course there is always the proportion of the population that likes to try someone new, especially if he comes from another and bigger city. That is true in any business and these cases you will just have to accept philosophically, with the realization that every photograph sold by any photographer in your vicinity helps to create a demand for pictures. And after the traveling photographer goes, you will be on the spot to fill that demand.

If the traveling photographer is selling his pictures at prices you could not possibly meet, you won't have to bother about him, for he won't be in business long. If he is, you might look over your own prices. Per-

haps they are too high. It should be your daily task to ponder "am I giving the people of my town just what they want and need in pictures or am I trying to maintain too high prices or outworn or unpopular styles of photography and foisting them upon the customers against their will? If I am not keeping right up to the minute all the time, both in going after business and handling it satisfactorily when it comes in, then my town is meat for an out-of-town photographer and I have no one but myself to blame if he comes in and 'cleans up.'"

Before a man decides to go out of town for business, he must realize fully that to make a good profit, he will have to be far more alert and a far better business man than if he remained in his own studio. For he will have to maintain at least a finishing plant at home, and expenses on the road for an advance salesman or several salesmen, a receptionist, and himself, in addition to the cost of a temporary studio, usually located in a good hotel. The profits must be quick and considerable to make this type of business pay. Many have started but few continue. Most of us are too lazy or have too little business sense to figure out the thing to the last detail before we start. haven't the early start in calculation that young Ikey showed.

The teacher was addressing the class.

"Children," said she, "what is the interest on a thousand dollars for one year at 2 per cent? Ikey, pay attention!"

"Teacher," whined Ikey, "for 2 per cent how should I be interested?"

We don't condemn the traveling photograph business any more than we condemn the coupon business. We do not feel capable of judging the ethics of the case. We do feel that neither method is the best possible, and that each tends to cheapen photographs in the eyes of the public by constant solicitation and low prices. But that seems to be the tendency of all merchandise in this particular era, and we do not see that photographers could hold out against it, unless they all got together and agreed to maintain

prices, cut out all solicitation, and maintain a certain standard of work. This would involve a sort of huge union or similar organization, without the admission to which one could not go into the photographic business. Admission would be based upon quality work and a signed pledge to maintain the standard of ethics.

Such a solution to the problem does not seem possible at present, for it would have no hold over the photographer who chose to remain outside its ranks. Even if that difficulty could be overcome and all photographers forced to agree to its provisions, we doubt whether it would be advisable at present. Why? Because while the photographers were ethically waiting for business to come to them, and making no price concessions or speculative sittings, the radio and automobile and other competitive industries would be making hay with their parttime-payment plans, reduced rates, and constant solicitation. They are our real competitors, anyhow, not other photographers. It seems as though we must meet them more or less on their own ground, until business as a whole realizes that it is putting forth tremendous sales energy for comparatively little profit and settles down to a more conservative program.

In the meantime, we must go out for results, whether in our own territory or over a wider field depends upon our own abilities and preferences. In either case we can no longer sit and wait within four walls for business to stream in our doors. "The bee that gets the honey doesn't hang around the hive." This was never more true than today.

With all our advertising in newspapers, magazines, street cars, on billboards, and by direct mail, there are still two methods of getting business that in our eyes rank high above the ones listed. They are—exhibits and salesmen. The first we have discussed extensively, both in reference to frequently changed show-cases and temporary exhibits in other parts of town. Let's talk about the latter—the salesmen.

There is no class of individuals more necessary to us, or more exasperating. Good salesmen are hard to get and harder to keep. In dealing with them, here is a good motto to paste in your hat:

"Keep your temper. No one else wants it."

There seems to be something in a good salesman which cries for recognition—your recognition—of his every exploit. He must relate to you the details of each sale in which he used particular finesse. Often we don't think he did use such great ingenuity, but to keep him going at the top of his speed and ability, we have to listen as interestedly to the last story as to the first. He must have moral support and encouragement.

Miss Deal takes a good deal of this off Mr. Blank's shoulders, but he still comes in for a considerable dose. Mr. Blank has three salesmen on a salary and commission basis. Each of them reports every day, in person or by 'phone, and they all know that their stories are liable to be checked up at any time, so they are careful that the reports rendered are accurate in every detail.

Each salesman has his own cards, bearing his name as well as that of the studio, and it is Miss Deal's work to see that his samples are always fresh and clean, and frequently varied. Mr. Blank and Miss Deal go into solemn conference with all three representatives at least once in two weeks, and results are compared and criticized. The question of the special offer is given weighty consideration. That, too, must be changed at least every few months, unless a particularly happy thought goes too well to need replacement in so short a time. Needless to say, there always is a special offer of some kind, for it is difficult for a salesman to make many appointments if the people know that they can come down to the studio any time at all and get the same thing. There must be something to give them the "sign on the dotted line" feeling!

Getting the representatives in the first place—men or women—is a matter that requires considerable thought. Mr. Blank has had success in getting college students for part-time work. They are free at just the hours when people are at home—the late afternoon and early evening hours—and they are often willing to work for commission alone. Furthermore they are intelligent and respond rapidly to the intensive training which he gives. We must train our salesmen. Even an experienced man will fare ill if he is simply handed the samples and told to "go to it." Ours is a highly specialized business, and we need the same kind of sales training for our outside representatives.

Perhaps Mr. Blank's method of paying salary as well as commission to his full-time representatives may be open to question. But he has found that in these days it is necessary in order to hold good men in the less active seasons. Perhaps a salary and a bonus on all orders over a certain monthly total would be more equitable. Some will claim that a man who will not work on commission alone is not worth having. One cannot lay down a hard and fast rule, because conditions vary so greatly all over the country. But it is a sure fact that a good salesman is worth paying well because he is a "rara avis." Mr. Blank's men are hand picked and hand-brought-up, as it were. He has never had success in getting and keeping good men trained by others. They drift too easily.

Getting salesmen through newspaper advertisements is about the last resort. It is seldom that a good one can be picked from the lot that reply. Occasionally an agency can supply us with a good man. More often, we know of one in another line who can be adapted to our work.

We are very foolish if we allow our salesmen to do any collecting. It does not pay to mix things to that extent. That is not their work, and the less they know about our studio financial affairs, outside of their own commissions, the better. Many of them are honest as the daylight, but others seem to be temperamentally open to temptation. Better safeguard in every reasonable way.

A characteristic habit of the salesman, particularly one on commission only, is his trick of borrowing ahead on his prospects. Many a mediocre salesman has been kept on because he had borrowed a couple of hundred dollars from his employer who hopes to get it back from his work in a more productive season. This is poor business. No matter if it costs us what seems to be a good man at the time, let's make up our minds that there will be no mortgaging the future beyond the money that may be due the salesman on bills not yet paid or work not yet delivered. He will have more respect for us and more incentive to make each week pay for itself.

One salesman had a habit of returning at the end of each day to a certain studio and complaining bitterly to the owner that times were hard. He sympathized with him. It was the easiest way out. Then one day he faced about, interrupted the salesman in the midst of his tale of woe, and said strongly:

"Even a hen keeps on scratching when the ground is hard and the returns scarce. Well?"

And the next day the man made four appointments!

We must all learn, salesmen and owners alike, that if a thing can't be handled one way, there is always a way in which it can. The trick is not to give up, but to keep on trying every conceivable method, one after another. If we hang on long enough, things are bound to "break" for us—usually when we have, to our thought, just fired our last round of ammunition. We can take a tip from the Irish sergeant who had a squad of recruits on the rifle-range.

He tried them on the five-hundred-yard range, but none of them could hit the target. Then he tried them on the three-hundred-yard, the two-hundred-yard, and the one-hundred-yard ranges in turn, but with no better success. When they had all missed the shortest range, he looked around in despair. Then he straightened up.

"Squad attention!" he commanded. "Fix bayonets! CHARGE!"

The Special Job

C. H. CLAUDY

In the big city the specialist in photography gets the special job; in the smaller town the professional maker of portraits gets them all. In the city one goes to a commercial man for commercial work, to a portrait artist for portraits, to a children's photographer for pictures of the kiddies, to a finishing house for prints from amateur films, and so on. But in the smaller places, the one photographer will often do all the photography, from home portraits to making blue prints for the local architect.

Often the local photographer gets a very special job indeed, and is at times somewhat nonplussed to know just how to charge for it. Have you ever been asked to photograph a corpse? Or the table full of wedding presents? Or to picture the stuffed carcass of Fido who died of asthma and old age, so that he looks like he used to when he was a young and frolicsome puppy? Or to photograph a crack in a wall to be used as evidence in a suit at law?

All is grist that comes to the mill; if you run a photographic mill, there is no reason why you should not grind any corn that you can get. But there is never any use grinding any corn in business if you do not get paid for it, and paid enough to make it worth while.

Obviously it costs you more to travel five miles, make one picture of one pet cow who is about to be slaughtered for beef, than to make one negative of the cow's weeping owner in the studio! If you are going to do the job for the sake of future trade, do it for nothing. But if you are going to do it for the profit there is in it, figure the time, the gas, the wear and tear on the flivver, a little for your absence, and have it understood beforehand that this is a special job and is going to cost so and so much. That way lies profit and understanding; but that way also lies danger, since the farmer's daughter, who wants to see the

cow's picture, may hold it against you if you charge too much!

The laborer is always worthy of his hire. But there is something more to being a photographer in a small town, where one knows every one for miles around, than being just a laborer. I know one such country town photographer who has endeared himself to a whole countryside by a very simple means; he goes anywhere within the county, to make a picture of a new baby, usually when it is a month old, and doesn't charge anything at all for his trip. He makes the new mother a present of one print.

Sometimes he gets orders for more; sometimes not. But you can bet your last dollar that no other photographer ever gets any business from those houses where there is a baby picture in the parlor! Mothers have a habit of remembering things like that. When the children grow up or Jessie gets married, or John buys a new farm, or Jim erects a new house, and when they want pictures they think of this photographer as easily as if he were present among them.

I do not suggest this idea for general adoption. Photographers are not all situated in the same sort of communities; what works in one place might not work in another at all. But it is successful in this case, and might be in others.

There are times when it is profitable to refuse work. I heard of a tragic case. In a small town a young woman was to go to Europe. This was a town event. No one in all the town had ever been to Europe. So the young lady promised every one lots of pictures. She bought a little camera, and took it along. She brought back a couple of dozen rolls of film for the local photographer to develop and print. Every one of them was fogged past all redemption! But do you think the young woman would believe it? Not at all! She blamed the photographer; said he didn't know how

to develop films! And a lot of people believed her; it hurt his business badly. It would surely have profited this photographer to have had her send her films to the factory, telling her, perhaps, that he hadn't the facilities for doing that sort of work as it should be done, but that he would make her prints for her.

You will, at times, be confronted with the problem of making an enlargement of the head of deceased Sister Jane, whose only picture is a small head in a group. If you know how to do this work, do it. If you don't, have it done in some of the big finishing shops in the city. Your reputation may be at stake. Expatiate on the difficulty, charge enough to pay what it costs you, and quite shamefully take the credit! That's the game; but if you try to do what you don't thoroughly understand, you will merely provide one farm house with an exhibit of your incompetence!

The special job is frequently a problem; it is also often the opportunity to make friends, bind customers to you with hoops of steel, and in the end, to make a profit.

National Convention, New York, July 25 to 28 Hotel Pennsylvania, 7th Avenue and 33d Street



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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All Aboard for Winona School!!!

Only about a month—and the P. A. of A. Summer School at Winona Lake, Indiana, will be open and ready to receive the large number of students enrolled for this year's course in photography!

Many are returning for the second and third terms, so enthusiastic are they over the great advantage to them to be gained by their attendance at the school. The extra courses this year for post-graduates and in Reception Room Work and Salesmanship, etc., are being eagerly looked forward to.

It does not seem possible to invest \$50 in a more profitable way than for a course at Winona School for those interested in, and who are trying to gain a livelihood by, photography. Why! Even men and women who have owned and managed studios for years are enrolling in order to avail themselves of this wonderful opportunity to im-

prove their technique and become familiar with all the up-to-date methods and ideas in the profession.

Of course the scholarship plan is a splendid one, because it enables many to have the advantage of just the instruction they need, but which might mean a hardship, as the fifty-dollar tuition fee, together with other expenses, such as railroad fare, board and room rent while at the school, might be prohibitive.

The idea seems to have spread, and to have caused considerable enthusiasm all over the country ever since its inception, the Women's Auxiliary of the P. A. of A being the inaugurators of the plan and the first to donate scholarships—giving two.

Several of the Amalgamated Associations have donated them, also some of the Manufacturers and Dealers, and a number of

LENS BARGAINS

PROCESS LENSES AND PRISMS

Quantity Focus	Name	Manufacturers Price	Our Price
	Wollensak Process Anastigmats	\$112.50	\$45.00
3 15½-inch	Wollensak Process Anastigmats	135.00	55.00
418 -inch	Wollensak Process Anastigmats (above fitted in barrel mounts)	157.50	63.00
4 16½-inch	Graf Lumar Anastigmats, $f8$, in Barrel .	147.00	55.00
2 15½-inch	Wollensak Process with 3-inch Prism	202.50	80.00
3 18 -inch	Wollensak Process with $3\frac{1}{2}$ -inch Prism .	277.50	100.00
4 13.2 -inch	Cooke Process Lenses with 23/8-inch Pris	m . 200.00	45.00
1 4 -inch	Prism Wollensak	175.00	50.00
3 3½-inch	Prism Wollensak	120.00	45.00
43 -inch	Prism Wollensak	100.00	37.50
1 2½-inch	Prism Wollensak	67.00	30.00

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Reliable Photo Supply Houses

Eastman Kodak Stores, Inc. (Formerly Glenn Photo Stock Co., Inc.) 183 Peachtree Street, Atlanta, Ga.

Burke & James

Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply Studio—Finishers—Engravers—Dealers' Supplies 318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop

Everything Photographic

424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros.

(Eastman Kodak Co.) 380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co. 417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation

Autochrome and Ilford Products
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Willoughbys
Everything used in Photography
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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. individuals. The only trouble is, there are not enough scholarships donated to meet the great number of applications.

To date, seventeen scholarships have been donated and there are at least twenty applicants (with more being heard from daily) who are going to be disappointed unless more scholarships are donated.

The Missouri Valley, the South Western, the Middle Atlantic States, and the Wisconsin Associations have shown their interest and generosity, and we are hoping that the other Amalgamated Associations will do likewise.

Photographers, you of the older and experienced generation, the time is coming when you will want to sit down and enjoy the fruits of your long service to the human family, and it is the young men and women of this generation who are to walk in your footsteps—who are to take up the work where you lay it down! Help them to fit themselves to properly carry on! Send them to Winona School! A \$50 scholarship can mean so much to some boy or girl!

If you could read some of the letters of application, your hearts would melt and your purses would open automatically!

Won't some of you who have been and are successful in your profession help us to help the many who are not so fortunate?

DO IT NOW!!!

Yours for a final appeal,
Mrs. Howard D. Beach,
Chairman Scholarship Committee
for Winona School.
467 Virginia Street, Buffalo, N. Y.

The Value of Summer Schools EUGENE ZIMMERMAN ("ZIM")

Recently an acquaintance was describing the principles of his radio set and thought me an interested listener, but the fellow was talking far above my head, as it were, for my mind was soaring miles from that subject. I was in deep study over the exquisite splashes of color that his metallic mechanism contained and by what combination of colors they might be obtained. Delicate hues reflected upon it by the furnishings and objects about the room added to the harmonious beauty and impressed me more forcibly than the scientific wonder of radio.

The farmer rarely sees the rustic splendor of his own humble environments, while the artist finds in it marvelous material for his brush.

Many men who have followed a mechanical vocation and have centered their minds on cogs and machine oil have no great appreciation of color effects. Like the farmer, they detect only the grime and rust of their surroundings. The artist takes in the scene as a whole and therein is the harmony of color.

Most people behold Nature in a matterof-fact way. Their powers of perception may not be keen enough to distinguish the delicate blending of tints and shades of earth



who will give a talk at the National and at Cedar Point Conventions

and sky. If you wish to enjoy this life fully, cultivate the habit of seeing things in their most beautiful sense. Try to develop an appreciation for color. Note the varied shades of green in the fields and how a few clusters of the commonest wild posies relieve a monotonous landscape.

A good instructor is Nature, if you are at all observing, and the summer art school is about the best and most agreeable place to develop the bump of perception. Had I my life to live again, I should certainly avail

myself of summer school instruction. There the student is constantly surrounded by companions of the same mind; besides, the joy of working out-of-doors is conducive to health and you have before you Nature in her ever-changing moods.

When we look forward to our vacation we are apt to think only of the idle or the carefree element, to loaf and accomplish nothing, or words to that effect. That is the wrong idea of a vacation, however. A diversion from your accustomed grind may be

Halldorson Studio Lighting System



32

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A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

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YOU can learn the art of retouching and finishing with this new book. It shows you how to minimize the unintentional defects and how to emphasize the good features of the work of the photographic artist.

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Please send me, postpaid, "F for Photographers." Enclosed	Retouching and Finishing is \$2.00.

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had and much good accomplished by attending a summer art school and when you have finished your vacation you can look back to it as weeks well spent in an enjoyable, instructive manner. You have made new friends and on the whole you are not tired and weary as an after-effect of your summer holiday.

I have received literature on various occasions pertaining to summer schools which appealed to my artistic senses. When I have gone on my summer vacations, which I called fishing trips, I was never without the tools of my profession. Those fishing trips were more in the nature of art study trips, for my mind was ever alert for new ideas and humorous situations that could be woven into pictures. So I say to students of art, if the opportunity offers and you are in a position to take advantage of a summer course, don't fail to avail yourself of it.

—The American Art Student.

[The above article applies to the Winona School as well as for art students.—Editor Bulletin of Photography.]

A Few Hints

Two time enlargement means two times linear size and not twice the area.

If you use formalin between bleaching and redeveloping, your print may refuse to tone at all.

Dust off your lens before you wipe it, and if you hold the lens upside down, the lint or grit falls off. Don't wipe the grit into the lens glasses, as they are relatively soft.

The passing of Old Joe, the Broadway photographer, removed a picturesque figure. He had lived the life of a recluse among his old yellowed theatrical clippings, a few pigeons and his memories. He used to be a favored patron of old Delmonicos, and a first nighter of distinction, but more than twenty years ago he became obsessed with the idea that bodily bathing removed the sparks of life.



Single tube unit for general lighting.—Available for A.C. and D.C. current. Overall size 59½ x 53½". Light source 50¾". Price complete \$85.00 (D.C.)\$100.00 (A.C.).



M-Tube — Used especially for enlarging. Shape of tube concentrates light behind negative and with a sheet of opal or two sheets of ground glass gives perfect diffusion for negatives up to 8 x 10". Unit does not require condensing lenses. Can also be used for special studio lighting. Available for A.C. and D.C. current. Overall size 18½ x 14¼ x 5¼ inches deep. Light source 10½". Price complete \$105.00 (D. C.) \$120.00 (A. C.).

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An eight inch lens for copying has dropped to an f value of one half the listed f number and exposures are four times greater under these conditions.

If you have mislaid the formula for the hypo test, here it is again: Use enough potassium permanganate to make a trayful of water pink. Hypo will destroy this color. Rinse the negative and repeat with new solution until a pink color persists.

Ready like a taxi driver when a plane was required for a difficult assignment was the reputation of Clarence Chamberlin of the Bellanca Berlin plane. Whenever the news service needed a fast piece of work, Chamberlin was called and he always responded. He was often on news assignments and hopped away and back again for pictures, some of which meant some distance flying. His stunt of flying down over a fire for photographs produced many novel shots.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one, We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

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Send an Exhibit

Start now and make up an exhibit for the Los Angeles Convention of the Pacific International Photographers' Association, September 14, 15 and 16.

The practice you get from doing your best will prove of immense value to you, and your exhibit will serve to show you how you stand photographically. Take stock of yourself and get going at once. Don't wait until the last minute and then "just take something off the wall." If you do, you may be surprised to see what awful stuff it is when you again come up with it face to face in the Convention hall.

C. L. Todd, the past chairman, writes us a very good letter and makes some splendid suggestions. Speaking of the "late lamented exhibition" at Seattle, Mr. Todd says: "After the pictures had been on the easels a couple of hours, nearly every print had turned its toes to the daisies." To obviate this trouble we would, therefore, urge every exhibitor to "lay 'em flat and nail 'em down." There is nothing so "untidy" (quoting Mr. Todd) as curly prints, unless it is dusty, curly prints. "The genius of the photographer who knows how to keep his prints flat should be recognized by the judges," continues Mr. Todd.

As many of the exhibits arrived on the opening day of the Convention at Seattle, the work of judging had to be done in a turmoil. In order that we may not again err in this matter, we ask that you have your exhibit reach us on or before September 10. Late arrivals, if hung, cannot be judged, since we expect to have the judges do their work before the Convention opens.

J. W. BEATTIE,

Chairman International Exhibit Committee, P. I. P. A., 6548½ Hollywood Boulevard, Hollywood, Calif.

Cedar Point Convention to Move Strictly on Time

The Convention Committee for the Cedar Point Convention of the Ohio-Michigan-Indiana Photographers' Association promises the members that all the meetings will move on schedule, and to insure that there will be no embarrassing delays while speakers are being located or necessary equipment and materials for the different demonstrations hunted up at the last moment, William J. Guest, of Cleveland, has been appointed Convention Marshal. It will be Mr. Guest's duty to see that the speakers and demonstrators are ready to make their appearances and that whatever they need is on hand when wanted.

The engraved certificates of award are ready. These will be given to such prints as, in the opinion of the judges, are worthy of special commendation. The names of the judges will be announced later—all of them being from outside O-M-I teritory. When the awards have been made, the certificates will be immediately inscribed in handsome penmanship, signed by the president and sec-

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EASTMAN KODAK COMPANY Rochester, N. Y.

retary of the Association, and will be ready for distribution at the banquet on the second evening of the convention. Paul True, of Defender Photo Supply Co., Rochester, N. Y., has been selected for toastmaster on this occasion. He will make the appropriate remarks, and then the certificates will be handed out to the fortunate ones by President Brubaker, of the Association.

J. F. Rentschler, Ann Arbor., Mich., treasurer of the Association, advises that dues are coming in surprisingly well, and that all things point to a very heavy attendance. He has badges ready to send out at once to those who mail their dues in



Certificate of Award Presented to

in recognition of the excellence of photograph exhibited at the 1921 Convention, Codur Point, Olio

Ohia – Michigan – Indiana Phatagraphers Association

advance, and those who have these badges will not be held up for registration. Better send your check now: Active members, \$3.00; associates, \$2.00; guests, \$1.00.

Every photographer in the three states is requested to send in three prints for the general exhibit. These should be not smaller than 5×7 nor larger than 11×14 , and preferably not colored or framed. If framed, they must be sent without glass. Return label with postage should be enclosed. Entries for the general exhibit should be addressed to G. C. Kehres, Ohio Vice-President, O-M-I Photographers' Association Convention, Hotel Breakers, Cedar Point, Ohio, and should be sent to reach Cedar Point not later than August 5th. The jury of awards will pass on all pictures submitted and will select from the entire exhibit the ones to receive the certificates.

*

"I worked like a dog."
"At how many bones per week?"

Young Author: "I merely throw out the ideas, you understand."

Old Author: "Well, I think that's the best thing you could do with them."

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Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for List No. 9

BLUM'S PHOTO ART SHOP INCORPORATED

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It's interesting to know that next to English and German, Russian is spoken by the most people in the world.

Fred A. Smith, formerly of Ida Grove, Iowa, has purchased the Ferguson Studio in Dennison. We congratulate Mr. Smith in his new enterprise.

We have been advised that Charles L. Lewis, past president of the P. A. of A., is seriously ill at his home in Toledo, Ohio. We hope for his speedy recovery.

Clarence T. Sterling has purchased the well-known Van B. Wheaton Studio, in Amsterdam, N. Y., which has undergone quite extensive remodeling and renovating.

The Jukes Studio, of Bellingham, Wash., is moving into its new quarters at 1239 Cornwall Avenue. The new studio has undergone quite extensive remodeling and renovating.

Paul K. Smith has opened a studio in the Davis Building, Vernon, Tex. Having previously been a resident of Vernon, he has for the past few years been located at Texarkana, Texas. We wish Mr. Smith success.

Andrew J. Earp, photographer of Winchester, Ky, died Friday, June 3, as a result of an automobile accident. Mr. Earp was 69 years old and a resident of Winchester for nearly thirty-five years. Besides his widow, he is survived by two daughters.

E. J. Nicholas, of Platteville, Wisc., is building a bungalow studio wherein he can make a better practical application of the fund of knowledge gained at the past two sessions of the P. A. of A. Summer School. From all accounts, it is going to be a most attractive studio and a new feature for Platteville.

John Kurach has purchased the J. B. Kendall Studio at Titusville, Pa., and will operate the new studio in connection with his other one. Mr. Kurach has been in Titusville only six years during which time his business has steadily grown. A little over a year ago he moved into a ground floor studio which has all the modern and up-to-date equipment.

Mr. and Mrs. Frank Suttell have purchased the Zinn Studio at Seattle, Wash. Mr. and Mrs. Suttell were very active in Eugene, Ore., where they had been located for some time.

L. Palenske, of Osage City, Kans., has opened a new studio which will be fully equipped to handle all branches of photographic work. The announcement appears as rather a novel advertisement in one of the Osage City papers.

A fire starting under the roof, or on the third floor of the Photo Engraving Department of the Illinois College of Photography, destroyed the entire building together with the cameras and equipment. The loss is estimated at \$75,000.

The little steel-sheathed schooner Ariel, designed by William H. Hand, Jr., who drew the plans for McMillan's Arctic ship Bowdoin, is leaving for Labrador with a party headed by Oliver L. Austin, to study with the movies the habits of the Arctic blue goose. They will try to make head-quarters in Northern Labrador or Baffins Bay, and, in addition to movie studies, they hope also to legband some of the birds so that they can be identified in migrations.

The Eastman Kodak Company announced on June 17 that it had acquired, through its subsidiary, Kodak, Ltd., of London, the new film manufacturing plant of the Glanz Film Aktien Gesellschaft in Berlin. Acquisition of this unit gives the Eastman Company a major manufacturing plant in Germany, in addition to its factories in Canada, England, France and America. The Glanz Film Aktien Gesellschaft owners are withdrawing from the photographic film business to restrict their activities to the manufacture of rayon.

Twenty-three members of the Washington Branch of the Master Photo Finishers of America were guests of the Jukes Studio at Bellingham, Wash., on June 4. Among the speakers at the meeting were Harry Lovich, of Eastman Kodak Company; H. H. Vinson, of the Jukes Studio, spoke on the organization as related to other branches of photography. The aim of the Association is to establish the ethical standard of business, and eliminate the so-called freak advertising and campaigns. A banquet was held, in connection with the meeting, at the Elks Club.

Do you study the lightings at the print exhibits with profit?

TAVE you admired and wondered as you passed along the walls and aisles of the print exhibits? Have you ever gone back for a second look at a print and come away again still wondering how the lighting was made!

Then Towles' Portrait Lightings can solve the puzzle for you. It will make you so familiar with lightings, that you can tell in a glance how an effect is achieved.

Towles' Portrait Lightings is a series of 37 lighting diagrams with illustrations. The diagrams indicate the location of the sitter, the camera, and the lights. They show you how to handle light. They will help you develop your creative ability. Once you have used Towles' Portrait Lightings you will get more ideas from exhibits and demonstrations. You will naturally increase the variety and quality of your own lightings.

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Dollars and Cents

"I would not sell my copy of Towles' Portrait Lightings for \$50.00."—John Krchnak, Shiner, Texas

"Worth many times its price and weight in gold."—C. L. Cote, Quebec, Canada.

"Would not be without it for three times its cost."—
J. B. Pardoe, Bound Brook,
N. J.

"That \$5.00 invested in Towles' Portrait Lightings has brought in more dividends than if I had invested it in Ford Motors twenty years ago."—Martin F. Lawless, Grand Mere, Quebec, Canada.

"Worth many times its cost. Saved me cost on one 'ugly' customer, alone. We take far less' take overs,' "— Sextons Studio, Montgomery,

"My best buy during 1925."—Geo. E. Lawson, Bakersfield, Cal.

"Ideas and hints each worth the price of the publication."—Wright M. Pierce, Claremont, Calif.

"I would not be without 'Towles' Portrait Lightings' for three times its cost.'-Frank A. Foil, Shelbyville, Ill.



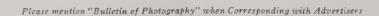
The Portrait

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The Diagram



C. G. Moore has taken over the ownership of the Dailey Studio at $133\frac{1}{2}$ S. Illinois Street, Indianapolis, Ind. Mr. Moore is the son of J. M. Moore, who for years was staff photographer for the Indianapolis *Times*. The studio is fully equipped with facilities for best production, and in connection with this, he is also doing amateur finishing.

Don Miller, of Burlington, Kans., has just finished the construction of a refrigerating plant to be used in the dark-room for developing negatives. The new equipment consists of a tight box with a crock tank in each end. In one crock is kept the developer and in the other the fixing bath. To one side is a similar shaped tank made of tin for rinsing. Mr. Miller says that the new method is advantageous in that it does away with handling the negatives by hand until they are thoroughly dry. This eliminates scratches, and bad places caused by heat from the hands. Ice is kept in a compartment between the two crocks and thus keeps the developer and fixing solutions at the correct temperature.

The post office department called photography to its aid in the record rush job of preparing the Lindbergh air mail stamps. When it has completed the run of 15,000,000 copies of this new 10 cent issue, it will have given a Newspaper Enterprise Association service photograph the widest circulation ever attained by a newspaper picture outside the newspapers themselves. The law provides that no portrait of a living person may grace the United States postage stamp issues, and also incidentally that photography of stamps of any United States issue is strictly prohibited, which accounts for the absence of stamp album replicas in black and white for identification purposes by collectors. All available photographs of the Spirit of St. Louis were scrutinized by the post office officials and the one selected shows this celebrated air ship in flight near a take off. The photographer who takes the honor is M. J. Akerman, of the N. E. A.

A pilgrimage in which photography will play a very large part has been planned to visit England and the Dickens country, by a large group of "Uncommercial Travelers." Dr. Albertus Perry, Professor of English Literature of Washington College, leads the travelers, including members of the Dickens Fellowships in the United States. Photographers will be interested to know that our own Rochester is named from Rochester, England, which not only figures in Dickens literature, but in the story of the Canterbury Pilgrims. It was Mr. Pickwick himself, who in the Pickwick Papers, advised travelers to stop at the Bull Inn, at Rochester, where the sign reads "Nice Beds, Good Eats, Vide Pickwick." In Rochester, N. Y., there is an old section at a junction of two old time roads which has been locally known as Bull's Head for many years.



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Send for Free Map of New York showing Convention District

R. W. Derrick has purchased a studio at Montezuma, Iowa. For the past few years, Mr. Derrick was located in Colfax, Iowa. We wish Mr. Derrick success in his new undertaking.

Grant Leet, President of the Middle Atlantic States Photographers' Association, and a member of the firm of Leet Brothers, formerly located at 725 Fourteenth Street, N. W., Washington, D. C., has acquired a new building at 1104 Vermont Avenue, which will be remodeled to meet the needs of the firm. Success to you, Grant.

Two \$100 prizes are to be given to the members of the Pacific International Photographers' Association attending the Los Angeles Convention. \$100 is being offered by the All-Year-Club of Southern California and \$100 by the Ambassador Hotel. The pictures must be typical of Southern California and usable in their advertising. The rules are being published in the Bulletin issued by that Association and may be obtained from the secretary, 703 Market Street, Room 411, Claus Spreckels Building, San Francisco, Calif.

Copying, framing and retrimming photographs of herself, her son and James A. Stillman will cost Florence Leeds, now Mrs. Keval Lincoln, at least \$610, City Court Justice Meyer, New York City, decided, in a suit brought against her by Herman Haas, a photographer, of 630 Fifth Avenue. Haas sued for \$895 he said was due him for work on the photographs, but Justice Meyer ruled that he must bring another suit to obtain the balance of \$285. In his complaint Haas stated that between 1924 and 1926 he had furnished copies of the photographs at intervals to Mrs. Lincoln and never received payment, although he demanded it repeatedly.

John Vanderpant, who for years has had a studio in New Westminster, B. C., Canada, is giving up active studio work. In the future his studio will be known as the Columbia Studio, for which he has secured an efficient and experienced operator to assist him in the work. Mr. Vanderpant intends to devote more time to his pictorial work, in which he has made such great successit has gained for him an international reputation. As chairman of the Fine Art Committee of the Provincial Exhibition, Mr. Vanderpant has been responsible for the inauguration and success of the salon, which has proved a delight to the picture-loving thousands who yearly visit that section of the exhibition. He states that this year the salon will be bigger and better than ever, and that prints are even now being received for the event, which takes place in September. Those who attended the 1924 P. A. of A. Convention, in Milwaukee, will, no doubt, remember our friend Vanderpant, and his illuminating talk and demonstration. While serving on the Board of the Pacific International Photographers' Association he was quite a factor in the progress of that Association.





Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

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Items of interest upon photographic subjects will be gladly received.

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Wednesday, July 13, 1927

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Editorial Notes

The Vanishing Americans

Another remarkable collection of historical photographs has come to light, in the work of Mrs. Annette Ross Hume, of Anadarko. There are 750 negatives covering work begun in 1893.

Every Indian type of prominence in the Southwest is included, such as the Comanches, Apaches, Tonkawas, Cheyennes, Kiowas, Arapahoes, Wichitas, Caddos and Delawares. The collection has been purchased by the University of Oklahoma, according to Prof. M. L. Wardall, of the history department.

These have great value from an historical standpoint, and prints will be made for the museum, properly mounted for exhibition purposes, and besides many lantern slides will be available for the Oklahoma schools.

The vast numbers of photographs made by the press of recent years will furnish us in the future with much material which historians have lacked in the past. Let us hope that the photographic chemists will not relax their efforts in any direction that will improve the durability of our photographic results.

Photographs by Radio

The radio amateurs of Toronto have put considerable effort into the radio transmission of photographs, and exhibited a device which was demonstrated successfully at one of their local radio shows.

The transmitter was a cylinder around which was wrapped a sheet of paper written on with raised letters, of an ink which would conduct electricity. A double contact stylus, consisting of a safety razor blade, cut in two, and joined by brass, coöperated with the paper-covered cylinder, and the receiving apparatus is similar, with only one contact stylus.

The electrical breaks in the circuit operate through radio apparatus between the machines and transmissions of three or four miles were accomplished and also similar results over wire circuits.

One peculiarity of the outfit is that the cheaper the record paper the better the reception. The paper is impregnated with ammonium chloride, ammonium nitrate and potassium ferrocyanide and the records are like those of old printing telegraphs in the early days of telegraphy. With the cheaper papers the solution does not dry up too fast.

The cylinder type of photograph, which this instrument resembles, has been adapted in late years to movie projection with miniature images, the cylinder being transparent and with a light inside for projection when the positives are replaced on it. Those who like to delve into old ideas will be interested to know that such a type was designed way back by Mr. Edison and played an important part in the litigation over the rights to patents on the moving picture projection machine as we now know it.

The transmission of records in this manner gives a valuable tool in the verification of documents, signatures, etc., where even the air mail is much too slow. Of course, with material not written specially for transmission, the talking record must be photographic and the lights and shades transformed into variations in electrical impulse strength which correspond, and, at the other end, by suitable transforming devices converted again into a light-tracing point which will impress proper gradations on the light sensitive material.

*

The Movies According to Mr. Eastman

Many people are familiar with the gospels according to Matthew, Mark, Luke and John, but few outside of Rochester, N. Y., know of the movies according to George Eastman.

For several years Mr. Eastman had watched the efforts of a group of musically disposed people to maintain a symphony orchestra in that city. As such orchestras go, it was a good one. Mr. Eastman was at

one of their concerts in the old Convention Hall when it was announced that the chief soloist of the evening, Mme. Schumann-Heinck, had, at the very last moment, been prevented from appearing.

"But," added the conductor, "we shall be glad to refund the admission price at the box office, and, after that is done, we hope all of you will return to your seats and be our guests during the rest of the concert." Two-thirds of the audience got up, took back the admission price and went home. That convinced Mr. Eastman that it was futile to give the town good music for the sake of music alone. Long since he had dreamed of a huge theatre that would represent a veritable apotheosis of what up to a few years ago had been a "nickelodeon." The "movie house" he had in mind was a veritable national academy of motion pictures, and so he went ahead and built it.

In its dignity and real beauty, it is a rebuke to the rank overgorgeousness of the "movie palace" of this glowing day.

The Eastman idea of combining motion pictures with fine music has a commercial side as well as an educational one. In this last phase it is an adjunct of the physically adjoining Eastman School of Music, which is a part of the University of Rochester.

The basis of the Rochester Philharmonic Orchestra is the corps of sixty men regularly employed in the cinema performances of the theatre.

R

Air Photography Taught

The University of Missouri, at Columbia, in that State, has a course in military science and tactics, in charge of Colonel Monroe C. Kerth.

In order to round out this course, instruction is given students in aerial photography. Colonel Kerth applied to the proper authorities, and secured the services of First Lieutenant J. M. Bevan, of the Fort Riley Flying Field, recently, and that officer gave practical demonstrations from the air.



NICHOLAS HÁZ

MARTHA LORBER AS "LA GUIMARDE"

Photographers Take Chances, Too

Some picture-goers seem to think that professional actors are the only ones to brave dangers in the production of stunt pictures.

As a matter of fact, the cameramen who filmed "Rookies," a laughable comedy depicting life in a citizens' military training camp, took as many chances as the actors.

A lot of action takes place up in the clouds, and in these sequences cameras and attendants were perched in positions highly dangerous. Attached to swings depending from the basket of an army balloon is a dizzy job for a man operating a camera.

Other cameramen in an airplane had to follow and picture a person dropping to earth attached to a parachute.

So hazardous was the work, that the director and every cameraman had to wear parachutes strapped to their backs for more than a week during the shooting of the aerial scenes.

An Unfortunate Pioneer

To point the way to a great industry, and then to have fame and fortune snatched from one's grasp, is a sad business.

Few men combine inventive ability with business shrewdness, and furthermore, it may be said that many persons having the inventive urge go only part way to a definite result, and when someone with the ability to push on arrives at a practical consummation, achieving success, they fill the air with loud wails that they have been robbed! The history of the development of the telephone, the airbrake, the sewing machine and the cotton gin, bears evidence of the great number of half-baked inventors who played a while with an idea, but couldn't quite make the grade.

Of those who seem to have been real pioneers in producing motion pictures, Jean Acme LeRoy, of New York, is thought by many to have done about everything but getting to the patent lawyer first. He seems to have been about six months late in making that important call. The record is that

he showed two films that required only a minute and a half apiece to run. They were projected but twenty feet and showed on the screen at a size of 4×5 feet. This showing was made in New York on February 5, 1894.

Many years before this he conceived the idea of pictures that apparently moved. While still an apprentice in a studio in New York he placed a camera on a window ledge and watched the people passing. They were small and upside down, but he believed they could be turned right side up, enlarged and shown on a wall, just as he saw them on the street.

Then he got a boy and a girl to waltz before his camera, stopping them as they completed a movement and making them hold to the position while he photographed them. Several hundred "stills" were thus prepared for projection, and the results, though crude, demonstrated the idea in his mind.

The edges of his films were not perforated, and he relied on hand feed; his mechanism was noisy and his light poor.

Fame and fortune were knocking at his door, but he didn't hear!

*

Photographic Records

County records of deeds and other valuable documents by the photostatic method is in full swing in Jackson County, Missouri, which includes Kansas City.

The photostatic system consists in photographing on specially prepared record paper the documents by a special machine.

Approximately 150,000 documents are recorded annually in the files of Jackson County's recorder of deeds. It is estimated that between \$30,000 and \$50,000 annually is saved by the new process over the cost of the old system of copying by typewriters.

The great advantage of the system aside from economy and saving of space in filing, is that every photographic copy of a document is a perfect facsimile; something that cannot always be said of typed work.



NICHOLAS HÁZ

JOE BROWN



MISS I. DEAL TELLS OF A GOLDEN OPPORTUNITY

My dcar Mr. Chambers: I am seeking information through your publication on the following question: I have agreed with a newspaper to make photographs of persons that they may send into my studio, in exchange for an ad they are carrying for me in their paper.

Nothing is said to the sitter about pay. I wonder if it would be profitable to make several negatives of the sitter and try to sell photographs to them. If so, please advise me how to handle the matter in a profitable way to the studio.—Ohio.

This communication took our breath away! Our friend from Ohio is holding, in a careless grasp, the prize for which many of us would give several eye teeth and all the silver spoons! In other words, he holds the best business-getting and advertising proposition known—one which pays for itself. Think of the hundreds and even thousands of photographers in the country who are giving free sittings to Tom, Dick, and Harriet, on just the chance of a photograph order, without a cent of deposit and knowing that the comparatively small percentage of orders will have to overbalance the expenses of the unordered-from sittings before a cent of profit can be recorded!

We congratulate our friend from Ohio cordially upon having been able to make so advantageous an arrangement, and it will be a pleasure to mention some of the ways in which he can best take advantage of the situation. He would naturally be forced to spend money for advertising, anyhow, or should, so we will start on the assumption that the actual sitting costs, including the retouching of one negative for squeegee, have been paid.

That leaves the only extra expense in-

volved, the extra plates and proof paper. This little outlay will be more than justified. We would suggest that he make, in cases that seem at all possible, at least six negatives, and that the sitter be told at the time of the sitting that he or she will be permitted to select the proof for the squeegee for the paper. Mr. Ohio did not tell us whether his prospects from the paper were to be men or women, so we will go on the assumption that they will be mixed. We will use the pronoun "he," however, to save words.

Let's pretend we are running a campaign like this, and follow it through from step to step. Here comes a man with a card from the paper, entitling him to a free sitting. He does not look interested in pictures and he does not seem particularly handsome or even interesting himself, but he is here for publicity purposes, so it stands to reason that he must be either "noted or notorious" on a big or small scale, to fit into a news item. Therefore he is our meat.

Little Miss I. Deal, as she writes out his sitting card, takes occasion to comment upon his good taste in wearing that particular tie or shirt or suit, or whatever is best in his outfit, for photographic purposes. She also suggests that perhaps, if Mr. Blank has time, he will make a couple of those new softfocus negatives-or whatever you are featuring. He says abruptly that he is not interested in photographs—he came in because the paper demanded a picture and he couldn't refuse, etc. Miss I. Deal is not affected by this, for it is the inevitable male reaction under any circumstances, and does not indicate such absolute indifference as it might seem to. A man is usually ill at ease in any studio, and feels that some implied apology for his presence is necessary. He thinks having his picture taken is a womanish truckling to vanity.

So Miss Deal's next move is to establish the dignity of having one's picture taken by saying gravely:

"I know how you feel. We take so many pictures of prominent men, and at the time of the sitting a number of them seem to desire only to get it over as quickly and painlessly as possible, but when they come in to see their proofs, it dawns upon them that a really fine photograph of themselves—a real character study—is the one thing that family and dear friends will cherish most highly. A man's life record of success is written in his face, and an artist like Mr. Blank can catch that and record it on the negative.

"We seldom realize our needs of photographs until we see the results. But you have an exceptional advantage, thanks to the newspaper's arrangement with Mr. Blank; you do not have to pay a cent for your sitting. Our regular sitting charge is ten dollars. Since it costs you nothing, and since you have the privilege of looking over the proofs and selecting the best one for the newspaper reproduction, you might as well use to the full all the time that Mr. Blank can spare you, and get the best results possible."

Here Miss Deal has insinuated a further point that will be of value—the suggestion that the proofs will not be sent, but called for and the best one selected *in* the studio. It is almost a sure conclusion in speculative work of this nature that proofs sent or mailed to the home will result in no orders or slight orders, as compared with the results that are possible in the studio. Photographs take *selling* like any other merchandise—not undue persuasion, but intelligent stressing of the advantage of portraits in general and these in particular. You lose your most important contact if you mail the proofs.

It is hard to refuse to mail proofs if the request is made, so Miss Deal's carefully worked in point is of great value, in that it prevents four out of five from asking. She usually ushers the customer into the dress-

ing room at this juncture, without any further attempt to sell the idea—which attempt might only confuse the issue.

If, however, the customer is a woman, she is less likely to be rushed and bored with the whole proceeding and Miss Deal might add at this time that when photographs are ordered—always "when," not "if"—there will be a great reduction in price. In the case of the man she leaves this point until the proof-showing. In either case she says something like this:

"You will be wise to order right now any pictures that you want for friends or relatives, or Christmas, etc., because you will never again be able to get such a great reduction in the price. We subtract from your order the sitting charge, and you receive pictures at the actual duplicate rate, plus a couple of dollars for retouching. If you order from the negative selected for the squeegee, even the retouching charge is less, for there will be some work done on it for the squeegee, anyway, though not, of course, as much as for a mounted print.

"Even if you order from five or six negatives, the cost will not be as great as on a regular order from only one negative. This is, to my way of thinking, a remarkable opportunity."

Now we will imagine that our first customer—the man—is in the camera room. Mr. Blank has already been informed, via the sitting card, of the kind of sitting this is, and he reminds himself, while he is talking and smiling pleasantly, that there are several important items of information that he must get from the customer in the course of conversation. One is the type of business in which he is engaged, and the other is an idea of the other members of the family. For Mr. Publicity, as we will call him, goes right into the mailing list, and if we know whether there are children in the familywhat ages and sex, etc.—we will know what kind of direct mail to shoot to him or his wife. We are not going to be content with photographing just one member of this family!

The business data are important, because an increasing number of business men are using photographs in their advertising, and Mr. Blank mentions casually work he has done along those very lines, etc., or if he happens not to have done any, an idea or two that he thinks would sell the customer's product admirably. Everyone advertises, from banks to produce markets. You can get a great deal of straight commercial work this way, if you do it, and some of the higher grade illustrative work.

Mr. Blank also touches lightly, if it can be managed, on the fact that his organization makes banquet and other flash-light work. Here we are, safeguarding ourselves in the off chance that Mr. Publicity will stoutly refuse to purchase pictures of himself. We are suggesting other ways in which photographs are helpfully used, and painting a picture in his mind that may not see the light of day at once, but that will appear before him when the subjects of advertising, banquets, etc., come up. Not all of the best selling done in studios is *immediate* selling.

How many of us shirk one of our big responsibilities when we thrust all the selling responsibility upon the receptionist. It is up to us to do our share when the customer is not "on guard." In the reception room selling it's the order of the day, and uppermost in the minds of both receptionist and customer. In the camera room it is blotted out of the customer's thought by the lights and unfamiliar apparatus, and the sense of having four hands and an equal number of feet and not knowing where to put any of them! But that is the very time it should be uppermost in *our* thought.

It is all very well to draw him out and talk about golf or any other of his presumable hobbies, but it takes him out of himself for photographic purposes just as effectually to talk about our own business and hobbies, if we can be sufficiently interesting about it. We have a golden opportunity—fifteen minutes to an hour of his time, depending upon the way we make sittings—entirely dependent upon us for amusement and relief from

strain. The trouble with most of us is that it is too much trouble for us to *think* that hard. We feel that if we get good negatives we have done enough and more, and we wipe our steaming brows in smug content.

How many negatives shall we make? And what size? It seems to us that that should vary with the individual. Some are better risks than others, and we have to depend upon our judgment to determine that, even though we do get fooled once in a while. We would never make fewer than four negatives. Six to eight is a more interesting number for selection. As we are making them for a newspaper, in the first place, it is likely that we are using 8 x 10 plates or film, as most papers prefer that size. That is a good size for all the proofs, though some photographers make one or two 11 x 14 proofs from each sitting. Perhaps this is a good idea. If you are making only 5 x 7 or smaller stuff for the newspaper, by all means submit a couple of 8 x 10 proofs with the smaller ones.

Now, then, when Mr. Publicity comes in, Miss Deal advances with a smile and says, before he can ask whether the proofs are any good or not:

"Your proofs are splendid. There are at least three that would make very fine newspaper reproductions, and two of the others with a wonderful pictorial quality, too delicately shaded to reproduce well. I'm interested in seeing which ones you will like best."

She sits down with him, with an air of having the whole day to attend to his particular photographic affairs, and as he draws the proofs out of the bag, or opens the folder, Miss Deal remarks casually that, of course, they will look rough until the retouching is done, so all lines, hollows, etc., are to be ignored. This breaks the first shock which one always experiences when seeing one's own proofs—even old-timers in the very business itself, who ought to know better. We all believe that we are just a few degrees more attractive to the eye than the camera seems able to discern!

The reduced rate is stressed, and colored work, miniatures, frames, etc., receive their due share of attention. Miss Deal uses an order verification blank, as she does with every regular sitting, and marks on the total amount very plainly "Special Reduced Rate" or something of the sort in case the question of the price of later pictures comes up, and the customer should declare that he bought pictures for such and such a price, and he doesn't see why he should be asked to pay more for his wife's pictures now, etc., etc.!

Little Miss Deal has another important mission to perform during the proof-showing and the subsequent order placing. She must "pick up" from Mr. Blank, obtaining any information which he did not succeed in getting at the time of the sitting. You remember the points we claimed that he should ascertain in the camera room. It is never possible to cover the entire field with each sitter, so the solution to the problem lies in immediately reporting to Miss Deal such information as he did obtain. This she

jots down at once, making a memorandum for herself of the data still lacking. It is team work like this that keeps everyone's interest fresh and makes for increasing business volume for any studio.

Sometimes little items of interest are recollected and jotted down on the file card that is immediately made out—items that seem to have no immediate bearing. The information has a surprising way of coming in handy later. It pays to be interested in everything, no matter how slight your personal connection with it—like our old friend Abe, who was heard complaining bitterly about the increasing cost of gasoline.

"What's it to you?" inquired Moe curiously. "You haven't got a car."

"No," replied Abe. "I haven't. But I got a cigar-lighter, ain't I?"

Suppose our friend, Mr. Publicity, when shown his proofs, does not want to make the selection himself, but desires to take the set home to get others' opinions. We can, of course, state that the squeegee negative must



ALTWATER & BRO.

COMMERCIAL PHOTOGRAPHER CUP

be selected at once, because the paper is in a hurry, etc., which is invariably true in our experience.

If he then says:

"Well, this is the one I would like for the publicity, but I'm not sure that a couple of the others wouldn't make better finished pictures, and I want to consult so-and-so."

There is little that you can do except permit him to take the proofs, and then if he does not come in within a few days, keep after him on the 'phone and in the usual ways to hasten the completion of the transaction.

There was one man that the Blank studio had been 'phoning and writing vainly for two months. He simply would not bring in the proofs. Mr. Blank finally said in despair:

"Well, I suppose that is a lost cause. Bill him for material costs, and let it go at that."

This, of course, was not a newspaper sitting, but a regular one and one of the few in which the receptionist failed to get a deposit, through some accident rather than through the man's unwillingness. Miss Deal looked thoughtful, as Mr. Blank finished speaking. She recalled quite clearly that the man had seemed particularly pleased with the proofs, and should have been good for a nice order. If billed for a material charge, he would probably pay the comparatively small amount, register a certain indignation, and never return to the studio.

She said nothing, but a sudden smile spread over her face, and she scurried off into the work-rooms. Three days later the man came in with four proofs marked with voluminous instructions and ordered from all of them. Mr. Blank commented that night on the pulling power of the material charge, and said that it might be a good idea to forget the deposit and bill everyone that way whose proofs were held out two weeks or longer.

Then, noting little Miss I. Deal's dancing eyes, he paused, a sudden doubt assailing him.



ERN K. WELLER

SILVER MEDAL-ADVERTISING AND SELLING

"You sent that material charge, didn't you?"

"No," confessed Miss Deal, "I didn't. I would have in a few days, but I wanted to try out just one more thing before giving up the ship. I got another set of proofs and sent them to his wife, with a little note suggesting certain poses, etc., and marking retouching suggestions on the face of the proofs. You see, I had to write as though these were thoughts that had come to us after the original proofs were sent, but all the time I had a feeling that Mrs. X had never seen one of them! You remember that Mr. X gave his town address, but said at the time that his wife was out at their country place for the summer, and that he was working too hard to get there often this season. I jotted down both addresses on the file card.

"When Mr. X came in this morning, he admitted somewhat sheepishly that Mrs. X had mailed the second set of proofs in to him, special delivery, and demanded that he attend to the order at once! Seems he has been having a big project on his hands and hasn't seen his way to take the time to get in here. Mrs. X soon settled that!"

Of course, a certain number of these newspaper prospects will get away from us, no matter how good our work, or how intelligent our sales policy. But let's not give them up as lost causes until we have

exhausted every resource of our ingenuity. For instance, there is the time-honored and frequently effective method of retouching the best negative of a rejected batch, making a good enlargement from it and placing it conspicuously in the show-case. Miss Deal can and does call up the uninterested sitter or some member of the family and tell them that Mr. Blank was so convinced that the negatives were unusually good that he made up an exhibit picture for his own use, and it is in the show-case for the week's display.

It is not necessary to say more. Natural curiosity is your biggest ally. It will bring that family down inevitably to see the portrait, and, five times out of ten, to buy it or smaller reproductions of it. Miss Deal has said during her 'phone conversation some little thing about it being very difficult to gauge the finished product from the proof, so the sitter will not feel cheap at coming in and ordering after turning down the proofs in the first place.

In selling photographs, let's always have an open mind as to the possibilities. Often the order we least expect is the one that rolls in after we have discounted that possibility entirely. One never knows what he is getting, like the customer in the restaurant who called to the waiter:

"Waiter! This plate is damp!"

"Damp? What do you mean, damp? That's your soup!"

Co-operative Advertising

C. H. CLAUDY

One man can't lick an army. But enough men, all together, can do so.

One man can't raise a ton weight. But enough men, all lifting together, can lift it easily.

One man can't advertise in the newspapers enough to make a big dent in public opinion, unless he spends more money than any one man has a right to own.

But enough men, combining their resources together, can join in a coöperative advertising campaign that will materially benefit them all.

Such coöperative advertising is done all the time. I recall some "take home some ice cream" advertising, which was sponsored and paid for by all the ice cream manufacturers and vendors in the city in which I live. They got together, put in each so much money, hired a clever advertising writer, and for a month or more, advertised daily to the public on the advantages of carrying home some ice cream for dinner, for a treat, for a party, to surprise the children, for a dozen different reasons.

The jump in sales was entirely out of proportion to the amount spent.

A number of coal merchants, in a certain mid-western city, arranged a coöperative advertising campaign on "Keep warm for health's sake." The idea was to get people to start their furnace fires before the cold weather began, instead of waiting until the last possible day. It was also directed towards keeping the fires going in the spring until the warm weather was definitely on hand. The basic idea was that if coal consumption could be stimulated for an extra month, a distinct gain in business would result to the coal dealers.

There sometimes is a coöperative effort in advertising in automobile circles, as when a convention or automobile show is occupying public attention. All the dealers together can command much more space, at much less cost, than each one can alone. The results are almost invariably worth a great deal more than the space costs the individual.

Why not also for photographers?

Let us suppose there are five photographers in your town, and that a page in your local paper costs two hundred dollars. That is forty dollars per photographer, or twenty dollars for a half page. If that page or half page is secured, and the copy written to stimulate desire for photographs, and the names of all five of you are appended, will it not result in much more for each of you in new trade, than if you each bought twenty dollars' worth of space in the paper individually?

The attractiveness and the force of any advertisement, other things being equal, is in proportion to its size. That is, the page appeals more than the half page, the half page more than the smaller ad, provided both are equally attractive. The reason is found in the fact that the bigger the type, the easier it is to read and the larger the advertisement, the more readily it is seen, and the harder it is to pass over unread.

Each of the five gets all the advantages of

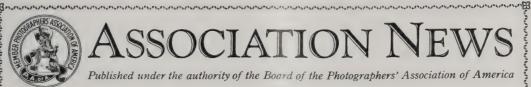
being read, of being easily seen, or being hard to pass over; it is true that each one can normally expect but one-fifth of the business, but that is the proportion which he could expect if each advertised individually.

Coöperative advertising ought to be written by some one who knows something about advertising, and not by one of the photographers, or by all of them. An advertising man cannot make a good photograph, because that isn't his business, and a photographer cannot write as good an advertisement as an advertising agent or copy writer for the same reason—it isn't his business.

The appeal of such an advertisement should be universal. It should not be directed towards any particular kind of picture—that is, a man's picture, a picture of a woman, a child portrait, a group or so on. It should not be concerned with any particular style of picture—that is, it shouldn't try to sell big ones or little ones, or brown ones or black ones, or mounted ones or ones in folders. Neither should it be directed towards price considerations—it should not advertise expensive photographs or inexpensive photographs; price should not play a part.

Coöperative advertising should be directed towards creating a demand in the mind of the public for pictures—let the public decide for itself what kind, color, price pictures—do you, in the coöperative advertising, merely try to get a demand for *some* kind of pictures.

There are plenty of arguments to use about pictures; it is not necessary to talk about kinds. There are plenty of talking points beside price and quality. Talk about the use, desirability, beauty, need, essentialness of photographs—create a demand for work; the public will flock to your doors, and then it is up to you whether each of you sells ping pongs at a dollar a throw or the best you have at the highest price in the shop!



IATION NEV

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National Convention, New York, July 25 to 28 Hotel Pennsylvania, 7th Avenue and 33d Street

What Will be Done at the National

The plans of the Entertainment Committee for the Forty-fifth Annual Convention in New York, July 25th to 28th, are rapidly taking shape, according to Chairman R. N. Baltes. The entertainment features will start Monday evening, July 25th, with the President's reception and dance. During the later part of the evening a buffet supper and refreshments will be served through the courtesy of the Manufacturers' Convention Bureau.

Tuesday and Wednesday evenings have been left open and the Reception Committee will be on the job to assist and advise the visitors in regard to the theatres and other entertainment feaures that New York has to offer. Thursday night will be the big banquet, and it is expected that two thousand people will sit down at the tables. This will be the largest gathering ever attempted at any meeting or Convention in the history of the photographic industry.

Karl A. Bickell, President of the United Press Association, will be the speaker of the evening, and he has suggested as his topic "Photography and World Progress." Mr. Bickell's organization has news correspondents and photographers located in the principal centers of the entire world, photographing and reporting news events that are daily helping to make history. His talk will be one of the most inspiring that our Association has ever enjoyed, and will help the photographer to get a vision of the work that photography is doing in the advancement of the world. This talk will be held in the most beautiful ballroom in the United States, and it will be an inspiration for everyone in attendance. Other guests of importance in the photographic world are expected to be present. Their names will be announced later.

The ballroom will be made unusually beautiful this year by flowers, decorations and unusual lighting effects. The music will be by one of the most famous orchestras in New York City. Twenty minutes after dinner and speeches are finished, the orchestra will start and the floor will be filled with dancers. This will be especially enjoyable for this time of the year, as the room is cooled by air that has passed through a specially built refrigerating plant.

The tickets for the banquet will be \$3.50 per person. All of the entertainment features and decorations will be furnished through the courtesy of the Manufacturers' Convention Bureau. At the present time on July 1st, over two hundred and twenty-five tickets have been sold for the banquet already. The New York photographers are noted for their entertainments, and visiting photographers can rest assured that the entertainment features at the Convention will be one of the high spots of their stay in New York.

Friday, July 29th, a special feature is being planned by the Entertainment Committee for those who want to stay over. Friday noon we will leave the Hotel Pennsylvania in buses and drive to 125th Street. From there we board one of the large steamboats, which will take us down the beautiful Hudson River, with the Palisades on the one side and the sky line of



This seal will be placed on all pictures hung at the National Convention

New York on the other. We pass by the Battery, further on we see the Statue of Liberty, then we pass Governor's Island into the New York Bay, leaving New York Harbor, where most of the noted people of the world have passed to and fro. Finally, we come to the famous Coney Island with its miles of brand new boardwalk. Arrangements have been made for those who want to bathe in the ocean.

A Shore Dinner is to be served in the famous Luna Park about 6 P. M. After the dinner, you can dance, roam around the park, walk up and down the boardwalk and be reminded of your childhood days. Arrangements have been made for buses starting back to New York from 10.00 P. M. to 11.00 P. M. leaving you off at the Hotel Pennsylvania. There will be a charge of \$2.50 per person for this affair, all extras being furnished by the Manufacturers' Convention Bureau.

This will be the grand finale of the Convention and the Entertainment Committee is sparing no efforts in carrying out this program to the satisfaction of all who attend, hoping that nobody will leave New York without saying they enjoyed their visit.

enjoyed men visit.

The trade exhibit will be exceptionally fine. The manufacturers will have on hand experts who will help you solve your technical problems, as well as to display their latest contributions in photographic equipment.

Trade Exhibit

Reduced Railroad Fares

The railroads have made a special convention rate of a fare and one half. In other words, buy a straight ticket for New York and ask the ticket agent for a certificate for the Photographers' Association of America Convention. You have this certificate endorsed at the convention, then take it to the railroad ticket office and they will sell you your return ticket for home for half price. Keep it in mind and don't forget to ask for the certificate when the time comes. The certificates will be ready on or about July 21. Your ticket agent is not allowed to sell certificates ahead of time.

Picture Exhibit

The picture exhibit will be unusually important this year. First, there will be a collection of pictures exhibited by twenty-one of the world's greatest portraitists. Seven of the foremost photographers from the United States, seven from England and seven from the Continent have consented to exhibit. Each man is selecting seven prints that he considers his finest work during his entire career.

In addition to this, special collections have been promised from England, Central Europe and from Australia.

All of this in addition to the exceptionally fine work that has been promised by our own members.

Entertainment for the Ladies

Mrs. Helen Burden Stage and her Committee, who will act as hostesses for the ladies in attendance at the Convention, have just completed their plans for their entertainment and care while at the Convention.

The big reception room, immediately to the left of the main auditorium, has been set aside for the exclusive use of the Woman's Auxiliary. Here will be maintained a general information booth, easy chairs and iced drinks for the special use of the ladies.

The official part of the entertainment of the ladies will take the form of a sight-seeing Bus Ride around the city, ending up with a Tea at the Hotel Pennsylvania. This will take place

on Wednesday afternoon, July 27th.

Mrs. Stage will have as assistant hostesses thirty of the prominent women photographers in New York. As the ladies from out of the city register, they will be handed an envelope. This will contain their tickets for the Bus Ride and Tea, and the name of one of Mrs. Stage's assistants who will act as their particular hostess during the period of the Convention.

This hostess will be on duty at all times to assist the visiting lady in any way and every way possible. If she wants to go on a shopping tour, or a sight-seeing tour to the Statue of Liberty or other points of interest, the hostess



The Photographers' Association of America

This is to certify

THAT OF THE PHOTOGRAPHS SUB-MITTED BY

FOR EXHIBITION AT THE FORTY-FIFTH ANNUAL CONVENTION OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA WERE ACCEPTED AND FURTHER HONORED BY BEING SELECTED FOR THE TRAVELING LOAN EXHIBITS OF THIS ASSOCIATION.

NEW YORK-1927

President

Certificate for all pictures selected for the Traveling Loan exhibit (original 8½ x 11)

will see that the proper information is supplied, or if possible, that a little group be made up to

accompany her.

If she wants to have lunch or dinner at one of the many unusual and interesting restaurants that there are in New York, Mrs. Hostess will have many suggestions to offer. In fact, a directory will be maintained at the Convention of interesting and unusual lunch rooms and dining places where meals can be obtained at most any price desired.

Mrs. Stage is anxious to have all visiting ladies feel at home and free to ask for all the help and information that they may wish. She wants them to feel free to do this as it will be, with the exception of the official Bus Ride and

Tea, handled on a Dutch treat basis.

The Committee wishes to announce that on account of the very large number who will attend the Convention, the Bus Ride and Tea which are provided for the ladies by the Manufacturers' Convention Bureau, will be limited strictly to the lady photographers and the wives of the members of the P. A. of A.

Dues and Registration

This year the general plan of dues and registration has been changed. The dues of the Association for Active Members, as you may know, have been reduced to \$5.00 per year. In addition, a \$5.00 registration fee is being charged all Active Members who attend the Convention. The Active Membership is comprised of studio owners and managers.

This registration fee covers admission of members to all meetings of the Association and entertainment features, but does not include

the banquet ticket, which is extra.

The Associate Membership is made up of studio employees and manufacturers and their employees. Dues for studio employees are \$3.00 per year. The dues for manufacturers or their employees are \$2.00 per year. No registration fee, other than their annual dues, is charged this classification.

All members, whether Active or Associate, who are accompanied by their wives or friends, will be charged an additional \$1.00 registration fee for a guest ticket for each extra person in

attendance.

The big feature in regard to the sale of registration tickets and memberships at this early stage is the saving of time that will be assured at the Convention. All that the member will have to do, who has purchased his registration ticket in advance, will be to go to a separate table, and after showing his registration card, receive his badge. This will only take two or three minutes and save the tiresome waiting that is occasioned by looking up his membership, making out receipts, issuing of badges, and the other details that are necessary.

Winona School

At the present time (July first) seventy students have been registered for the Winona School of Photography. This is a 25% increase over last year. In addition to the registrations now on hand, the Secretary's office now has over fifty inquiries in regard to the school. It is expected that a large portion of these will register before the school opens. In addition, registrations and inquiries are coming from all over the United States and Canada. In fact, there is more interest being shown this year than there has been for a number of years past.

Trustee Schanz reports that the remodeling at the school building is rapidly progressing, and that the three new rooms that are being added to the school equipment, namely, a new camera room, dark-room and a new printing room, will be ready by the time the school opens. The Eastman Kodak Company has been exceedingly generous and has donated equipment for these new rooms. Mr. Towles announces, that at his request, the Bausch & Lomb Optical Company are going to send one of their best experts to the school for a series of lectures on lenses.

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Two interesting announcements have been made. One is that the Bachrach Studios are bringing to New York for the period of the Convention over twenty of their studio managers and executives. The General Electric Company are bringing fifteen of their plant photographers from various parts of the country for the Convention.

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Convention Time

The conventions of a man's association are the opportunities for the members to have their say as to what the organization shall do. Every trade association has members who habitually stay away from the conventions and habitually complain about the way the association is managed. They claim the thing is run by a clique. They are right insofar as it is true that a group of men manage the affairs.

The affairs of any organization must be managed by a group of men. There must be officers and directors and they must manage affairs. A clique is only a group as designated by a man who wishes to criticise them. The adverse criticism of the member who stays away from the convention and finds fault is no more justifiable than the kicking and ticket-bolting of the voters who will not go to the primaries, but object to everything that is done by those who do go.—F. F., in Mill Supplies.

*

"I want you to interview the champion and see if he can hit as hard as they say. Don't take his word for it."

Huh?"

"Let him hit you."

Manufacturers Exhibiting at the National

Agfa Products, Inc., New York City. American Optical Co., New York. Amervoll Co., New York City. Ansco Photoproducts, Inc., Binghamton, N. Y. Art Bookbinding Co., New York City. Bausch & Lomb Optical Co., Rochester, N. Y. Beattie's Hollywood Hi-Lite Co., Hollywood, Calif. Blum's Photo Art Shop, Chicago, Ill. Burke & James, Inc., Chicago, Ill. California Card Mfg. Co., San Francisco, Calif. The Chilcote Co., Cleveland, O. Colegrove Bros., Buffalo, N. Y. A. M. Collins, Mfg. Co., Philadelphia. Cooper-Hewitt Electric Co., Hoboken, N. J. G. Ĉramer Dry Plate Co., St. Louis, Mo. Defender Photo Supply Co., Rochester, N. Y. DeVry Corp., Chicago, Ill. Eastman Kodak Company, Rochester, N. Y. Eastman-Kodak Stores, Inc., New York City. Engel Art Corners Mfg. Co., Chicago, Ill. Fisk Frame Co., Chicago, Ill. Folmer-Graflex Corp., Rochester, N. Y. Fowler & Slater Co., Cleveland, Ohio. Joseph Gelb Co., New York City. Gevaert Co. of America, New York City. Gross Photo Supply Co., Toledo, O. Halldorson Co., Chicago, Ill. The Haloid Co., Rochester, N. Y. Hammer Dry Plate Co., St. Louis, Mo. Holliston Mills, Inc., Norwood, Mass. B. Hopfen & Co., New York City. Ilex Optical Co., Rochester, N. Y. L. M. Johnson Co., Chicago, Ill. Johnson Ventlite Co., Chicago, Ill. Emil Koudelka, Inc., New York City. Fred Lawrence Co., Chicago, Ill. E. N. Lodge Co., Columbus, O. Walter A. McCabe Co., New York City. McIntire Photographic Mach. Co., So'th Bend, Ind. Mallinckrodt Chemical Co., St. Louis, Mo. Max Mayer, New York City. Medick-Barrows Co., Columbus, O. Medo Photo Products, New York City. George Murphy Co., New York City. National Carbon Co., Cleveland, O. B. Oshrin & Bro., New York City. Pako Corp., Minneapolis, Minn. Photogenic Machine Co., Youngstown, O. Presto Mfg. Co., Pittsburgh, Pa. S. Pudlin Photo Novelty Corp., New York City. Reliance Picture Frame Co., New York City. Robertson Art Metal Frame Co., New York City. Phil Rosenblatt Co., New York City. Seebold Invisible Camera Corp., Rochester, N. Y. Simplex Photo Specialty Co., New York City. Sprague-Hathaway Studio, Inc., W. Som'rv'le, Mass. Taprell, Loomis & Co., Chicago, Ill. Ullman Mfg. Co., Long Island City, N. Y. Villas-Harsha Mfg. Co., New York City. Willoughbys, New York City. M. J. Wohl & Co., Long Island City, N. Y. Wollensak Optical Company, Rochester, N. Y.

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

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The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains just how these splendid results can be obtained.

144 Pages 34 Illustrations

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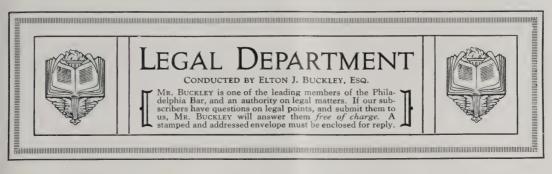
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FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia



"On My 'Say So"

Business life is full of cases where we sell something to A—merchandise or credit or money or services—upon B's statement that he will stand good for it. The degree of looseness with which these things are done is astonishing—usually no care is taken with them at all.

For instance, only a week ago, a certain highly responsible business man called upon a good-sized jobber and said, "Bill, today or tomorrow a man named Whiteman, Charles L. Whiteman, will come to you to buy a pretty large bill. He hasn't much money, but let him have all he wants on my say so, will you?"

"All right," said the jobber, "I'll be glad to. Thank you very much."

This jobber was astonished to hear that he didn't have even the shadow of a chance to get his money from the man who had given his "say so" in this case. Not the remotest chance, if the guarantor didn't want to pay it, because the law says that no promise to pay the debt of another shall be enforceable unless it is in writing.

That is one of the most important factors in taking other people's "say so" when we trust our goods or money or credit or services. Unless it is done according to law, the security which it is supposed to represent is no security at all.

And, furthermore, unless it is done just so, while you may get your money in the end, it will only be after expensive and tedious litigation.

There is only one way to do it, and that is to tie up the person on whose "say so" you are lending merchandise or money or credit or services so tightly and so clearly that not even the most resourceful lawyer will be able to find a loophole.

For instance, not long ago a certain business man needed over \$800 worth of cuts and engravings for advertising work. His credit was not especially good, and a man named McKeown, who was indirectly interested, took the order for the stuff to the engraver and agreed to be responsible for the order. The engraver raised the question who the order was to be charged to and McKeown agreed to be responsible and even to have the stuff charged to him.

Well, the cuts were made and delivered, but when the engraver asked McKeown to pay, the latter raised all sorts of objections. Finally suit was brought, and the engraver lost it in the lower court on the theory that McKeown had guaranteed the debt of another, but hadn't done it in writing, therefore he couldn't be held. On appeal, however, the higher court reversed and gave the engraver judgment. This court took the position that McKeown hadn't guaranteed the debt of another, but his own. He was interested in getting the advertising cuts, he had personally ordered them, and they had been charged to him with his consent. There was a primary and direct liability resting on McKeown.

But look at all the trouble the engraver was put to to get his money. The amount of his claim was \$833.60, of which at least a third, and possibly more, was consumed in litigation.

I cite the case to show the loss that can ensue by not doing this thing right, even when you win your case.

How to do it right? Well, it should never be done verbally. Don't take a verbal promise to pay somebody else's debt even from Henry Ford. At least not if you want something you can enforce.

If I had been the jobber called up in the incident which begins this article, I should have said, "All right, I'll be glad to let your friend have anything he wants, but I'll charge the goods to you and consider you the customer. Please write me a letter confirming this and instructing me to honor his order and charge them to you."

There would be no way of escape from that. The principle is very simple—refusing to regard the responsible one as a guarantor, but considering him as the customer and passing letters establishing that as the purpose.

(Copyright by Elton J. Buckley)

25

Lens Boards That Stick

The commercial man and the portrait photographer with his view camera for outside work and groups, often runs up against the need of rapid change of lenses. Sometimes an improvised lens board has been made, which is too loose or shrunken down because makeshift wood, or cardboard was used. Often, however, the lens board sticks tight owing to the varnish on the edges which needs easing up to make a convenient fit

A lot of lens boards is a nuisance and a few photographers use adapter flanges, one screwing into the other, so that there is a thread for each lens or shutter diameter. These are not always satisfactory because the threads do not start right or end right, and the lens does not come upright when screwed home. The Cooke lens people had the right idea and they made every lens and flange and adapter to the same standard. A lens in a flange comes right, and a lens in an adapter, screwed into the first flange,

also comes right or any number of fittings that may be desired.

There was available before the war and now reappearing on the market, a device known among other names as the iris lens flange. It is a most convenient sundry, as it does away with even the necessity of flanges themselves as well as adapters. It is a metal iris diaphragm which will securely hold the lens against the lens flange shoulder when the blades are turned down.

The device screws on to the lens board and it has two milled heads, one of which controls the rings inside that in turn govern the enlargement or contraction of the metal blade opening. The other milled head is a locking device which keeps the blades firmly gripped on the lens threads. There are a number of sizes to take care of quite a range of diameters.

Incidentally, in ordering a new flange or cap, a lot of annoyance would be saved if the photographer would be specific. The lens cell diameters may vary according to whether the lens is mounted in a barrel, or a shutter, and in one case we know of there were five different flange diameters for five common mountings of the same identical lens offering.

In this case there was the lens in the barrel, another barrel needed for a compact camera took a reduced size flange, a certain shutter fitting called for a flange of a third diameter and another type of shutter took a fourth diameter. Finally, for certain purposes, it was desirable that a smaller size shutter be used as was possible, with no cutoff in the speed rating. These facts are mentioned, because the manufacturers get requests for flanges for lenses when the shutter flanges are really needed. Say what kind of flange you need, and give the lacquer finish you expect as per your flange you are replacing and best of all is a tracing around the inside and outside diameters, together with the lens and shutter size.

If you will do this you will get what you want the first time, since these rough tracings check up the order at the factory. The

Useful Photographic Books

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. Price 60 cents, postpaid.

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The "Blue Print." etc. 90 Practical Telephotography Photographing Outdoor Sports Practical Orthochromatics 93 Development (Gaslight) Papers
96 Leaves from an Amateur's Notebook
102 Trimming, Mounting and Framing
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Intensifying and Reducing Negatives
Bromide Printing and Enlarging The Hand-Camera and Its Use Printing Papers Compared Choice and Use of Lenses First Book of Outdoor Photography Photographic Failures* High Speed Photography*

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FRANK V. CHAMBERS

636 SOUTH FRANKLIN SQUARE

:: PHILADELPHIA, PA.

stock house sometimes leaves out some of the information when ordering for you, but the tracing, which you can make in an instant, will be automatically forwarded with your sketch.

To return to the lens boards that stick, it is not always easy to get them out, even if the lens and shutter are unscrewed. It is often convenient to remove the lens first, and then go after the lens board. It is not good practice to pull violently on the lens and strain the front standards, and this procedure has been responsible for more than one shaky camera.

A lens board should fit nicely and a few moments with fine sand paper on the edges will correct them. The catches may work loose and so you may drop a lens, as we know to our own disgust. The board should should hold snugly without a catch, if the catch is accidentally left out of place.

For economy in manufacture, lenses are sometimes held in place by retaining rings,

and unsuspecting owners have had elements slip out with disastrous results. One of our newspaper friends discovered this situation too late when cleaning his lens, as the floor was concrete, as in many well-regulated engraving departments. The wise man will do such operations only on a bench, and be safe.

To simplify lens board manipulation, a writer in the *B*. *J*. once suggested that a piece of wire be put through one edge of the board, dodging the catches, so as to give a finger grip. This he arranged like a croquet wicket or a straddle tack for carpets. The two ends were turned on the back of the board so the loop would not pull out. The finger goes through the loop and the other hand is free to hold the camera front from a strain. The lens and board come out together easily and any slight sticking can be taken care of by running over the edges with black lead. A very soft lead pencil will give all the lubrication needed.

Still a Better Sulphite

THE new Photo Sulphite has become very popular with all those who have tried it. Since first putting this finer product on the market, about a year ago, nearly 50 per cent more photographers are using Mallinekredly Photo Sulphite than ever before.

Such increased demand is remarkable, but not surprising, considering the many advantages it has over the old powered form of Sodium Sulphite.

- 1. It is granulated in form. Free-running, easy to weight out. No caking in the package or sticking like plaster of paris in the bottom of the container in which it is dissolved.
- 2. Makes a crystal clear solution. No filtering is necessary.

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Troup Brothers Photo Art Shop is the name of a new studio at Harbor Springs, Mich.

James P. Langley, formerly of Berkeley, has opened a new studio at Howard Avenue and Park Road, Burlingame, Calif.

The Rice Studio, Dyersburg, Tenn., was badly wrecked by a fire on June 23, alleged to have been started by an oil stove in the printing room.

Petersburg, Alaska, will have a new studio. H. Oyama has spent several weeks in Seattle buying equipment for making his studio a modern and upto-date one.

George T. Rose, for over twenty years a prominent photographer in Philadelphia, died at his residence, 2420 South Broad Street, June 29. Condolences to the family of Mr. Rose.

The Camera Pictorial Exhibit, under the auspices of the Schenectady Camera Club, closed Saturday, June 11. The exhibit was composed of the prize exhibits of the American Photography magazine. The Schenectady Camera Club will have their own exhibit later on, probably the first two weeks in November.

Skagit County photographers met Saturday, June 18, in the President Hotel in Mt. Vernon, Wash., for a banquet and social meeting. The gathering was held under the auspices of the Master Photo Finishers of America. Fred Widmer, of the Home Portrait Studio, made the local arrangements for the meeting.

L. C. Chamberlin, who for years was out of the photographic field in Northfield, Minn., has purchased his former studio from G. K. Wangsness. Mr. Chamberlin was a salesman for the Co-operative Photo Supply Company of Minneapolis for a time, after which, he was engaged in various other businesses. We wish Mr. Chamberlin success.

The Davis Photo Service Company, Newburgh, N. Y., was destroyed by fire on June 24. Loss, \$6,000. Pantelakos Brothers, owners of the building, 78 Water Street, estimate the damage to the building at \$7,000 or \$8,000, mainly from water. Damages to the building are covered by insurance, but the goods carried by Mr. Davis were without insurance.

The photographers of San Antonio, Tex., held a banquet the early part of June for the purpose of forming a permanent organization. R. Varde Miller, manager of the Southwest Photo Supply Company, who acted as toastmaster, announced that an organization of a business and social nature would be formed, and monthly meetings held.

Sandy Myhre, of Luverne, Minn., was awarded a check for \$25 from the National Photo Finishers' Association of Rockford, Ill., as a prize in a national slogan contest conducted by that organization. The slogan submitted by Mr. Myhre was "Remember the day with snapshots." The award for the best slogan submitted was to have been fifty dollars, but another contestant submitted a slogan so nearly like the one written by Mr. Myhre that the judges divided the award between the two. The other winner was a resident of the state of Connecticut.

The Professional Photographers' Association of New York, Buffalo Section, has elected Ray Colegrove president of their body.

Their charter has been opened for the first time since the society was organized several years ago, and the representative photographers of the city and surrounding territory, who have proved their fitness, have been admitted to membership. Robert McGeorge, who is president of the state organization was present. Miss May W. Staunton is the first woman photographer to be accepted by the society. The object of the society is to promote the interest of the members, and to give the public the best of service in the photographic field.

In the anniversaries for July we recalled the marriage of Mr. and Mrs. Yew Char in Washington, in 1923. Today we received word that Yew Char has purchased a new studio in Honolulu at 1149 Beretania Street. Mr. Char has been very active in photographic circles in Honolulu and has inaugurated the unique feature of free automobile service for those having appointments at his studios, the latter service applying especially to mothers with children. He is considered by many as among the foremost experts in portraying extremely young children through the camera. Yew Char adds that the new studio will afford the advantage of outdoor as well as indoor photography, the adjacent school grounds being a fine place to handle large groups of children and adults.

Protar V*

Because the Protar V has been corrected for flatness of field and astigmatism to an extraordinary degree, it is particularly effective for the most exacting wide angle work.

The angle of view in the normal sizes is around 110°—
sufficient for difficult architectural subjects and effective in any class of photography requiring this type of lens.

The complete story is told in an interesting booklet, that will be mailed FREE upon request.

* Other Bausch & Lomb Lenses will be described in future issues of this publication.



The pioneer in any field must have enthusiasm beyond measure—a belief in their ability to accomplish... and a faith that the public will recognize accomplishment.

That is the story of Bausch & Lomb Optical Co., in a phrase Their optical accomplishment however, would require volumes to record.

The public recognized it.

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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa.

L. H. Humphrey has opened a new studio in the Fettinger Building, Winslow, Ind.

W. E. Dodds, of the photographic department of the Buick Motor Co., Flint, Mich., has been named as the president of the Detroit Commercial Photographers' Association. Another live man in a live bunch.

To undergo medical treatment at the United States Veterans' Hospital at Tacoma, Wash., A. J. Anderson, well known photographer, of Medford, Ore., will spend a month or six weeks at that institution. During his absence the California studios, of which he is the proprietor, will be closed until his return.

We are advised by our old friend George H. Hastings, secretary of the Photographers' Association of New England, of the death of his grandson, Hubbard Stanley Hastings, on June 9. Aged 5 years. Hubbard was the son of Mr. and Mrs. Kenneth B. Hastings. Our sincere condolence goes to our friend George and his family.

The huge sun spot which appeared on the sun's surface has been intensively studied by astronomical photographers. It really consisted of several cavities or holes in the sun's surface, estimated to be 200,000 miles in diameter, which is many more times the diameter of the earth. From these sunspot activities are supposed to come radiant effects which manifest themselves in our radio disturbance to radio broadcasting, telephonic communication, etc. The effects are classified as types of magnetic storms, like those with the Northern Lights.

The photographer can make sun pictures at will, if a simple tilting tripod head is devised so that the lens points at the sun. The image is sharply focused and a rapid snapshot taken. Filters serve to bring down light intensity. It is no job for the focal plane shutter, because, while getting ready, the sun's burning glass image will bore a hole

through a rubber curtain.

The longer the lens focus, the better. A half combination of a typical double anastigmat like a Voigtlander Collinear, or a VII Protar half combination of a 12-inch doublet, around 20 inches focus, will serve, but the best simple apparatus is a typical old-fashioned telephoto system, where 8 magnifications on a 7-inch positive lens gives a 56-inch equivalent focus. If the image is projected on a white opaque screen in this way, the spots may be observed visually, but it is well to use a gray viewing filter or a colored one to dim the light volume.

We have made such shots on lantern slide plates direct, to keep exposure under control and to be ready later for further enlargement in the enlarging camera. The image with a 35-inch lens is about one-quarter inch, a 56-inch telephoto setting gives a much larger image.

A Little Bit of Fun

"Funny thing about the wicked!"

"How's that?

"They get the worst of it in the long run— but they get a good long run first!"

"Do you know what the Greek Army is equipped with?'

"Greece guns, of course," said the second

"I notice that most of the six and eight cylinder cars are reducing their prices.

'Yes, and also that the prices are down on all

"How's that new girl-the bright and jolly

"All right, only she needs a little less pollyanna and a little more what-can-I-show-you?

Wee Askem: "I hope you didn't put yourself out by returning this ten-spot."

Hugh Tellem: "Not at all. My landlady attended to that."

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SEND MONEY ORDER OR CHECK

Charles L. Lewis

Charles L. Lewis, former president of the P. A. of A., and a well-known photographer of Toledo, Ohio, died at his home, after a long illness, on July 8. Aged 68 years. We will give more particulars of Mr. Lewis' useful life in next issue.

July Birthdays

July could rightly be called the anniversary month of photographic celebrities. Oliver Gross -we have the month and year but-the day-that is still an unknown quantity, however, we wish Oliver happiness and continued success.

F. W. Hochstetter, of Pittsburgh, was born on July 8-no, Hoch, we won't give you away by

telling the year. Congratulations.

July 12-none other than George Eastman celebrates his birthday on that day. It was indeed a fortunate day for the photographic world when George Eastman put in an appearance. Guess the city of Rochester feels the same way as we do. Congratulations, Mr. Eastman, and happiness for many years to come.

July 16—the wedding anniversary of Mr. and Mrs. Yew Char, of Honolulu, who were married at the Washington Convention in 1923. wishes to our Hawaiian friends.

July 18—the incomparable Harry celebrates the anniversary of his birth on that day, and we hope he lives to enjoy many, many more. It would sure leave a vacant place at conventions were not Harry always in attendance. Yes, of course, we mean

Harry M. Fell.

Last month James H. Hood, of the A. M. Collins Manufacturing Co., celebrated his birthday. This month it is Hubert S. Foster, advertising manager, and the day is July 23. He deserves a host of congratulations from his many friends throughout the country, and we're sure he'll get them.

The Photographer

Upon the walls of his quaint studio There marches the procession of the years-The crinolines and curls of long ago,

Expressive faces, gay, and near to tears. Here babies live and laugh who since have gone Into a world where only brightness dwells.

Here statesmen are immortal who passed on; And debutantes who always will be belles.

The progress of our city we can read, Inside the room of its photographer. The humble-hearted, and fine souls who lead,

Within his galleries awake and stir. But how much richer are the prints we find Upon the mellowed hallways of his mind!

© Anne Campbell

The Detroit News, in printing this little poem, dedicated it to our friend, Clarence M. Hayes.



Prices for Commercial Photography

W/E have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XLI, No. 1041

Wednesday, July 20, 1927

Price, 5 Cents \$2.00 per Year

Who Owns the Negative?

From time to time controversies over copyright and ownership of negatives made by photographers are recorded in these columns. A recent dispute in New York concerns the relations of a firm who, for twenty years, has had the same commercial photographer make photographs of furniture for them and many duplicate prints as well. The photographer's charges were paid without question for years and years, and suddenly the firm demanded that the negatives be turned over to them, which was refused, as the negatives of a photographer are his stock in trade.

This refusal nettled the firm and they were able to convince the court that it should issue a writ of replevin on the grounds the photographer was withholding their property. They had to post a bond, but to fight the court order, another bond would have been imposed on the photographer. The negatives were actually taken away, and an action at law is now pending.

Such a proceeding is contrary to the long established photographer and client relations which are prevalent in the United States and England. A decision overthrowing this generally accepted custom would mean that the sitter could demand and obtain his negatives, and that commercial clients could raid the studio if denied, should a photographer refuse. It might force the expediency of copyrighting each negative and raising the cost of each job, in which case the client would be legally responsible under the copyright laws, if photographer saw fit to object at this point.

It is a situation which is of vital interest to every member of the photographic fraternity and any one who has had a dispute of this nature is requested to send at once to the BULLETIN OF PHOTOGRAPHY the facts of the case and references if such case ever reached a court. By doing this, you will be making a contribution to your profession in helping settle this case as a precedent to guard your own future from piracy of this kind.

K

If you run up against formulas from England which are expressed in pints, you must bear in mind that a pint there is 20 ounces and not 16 ounces. Eight pints make a gallon also, but this would be 160 ounces and not 128 ounces, as in the United States.

An Interesting Experiment

We published in the BULLETIN OF PHOTOGRAPHY a note regarding natives of low grade races who have not as yet attained a perception faculty for pictures or photographs. There were of course some dissenting comments.

Monkey antics in front of mirrors are matters of observation. Here we have color and form and movement which follows movement of the monk.

It occurred to Professor Harold E. Jones, of Columbia, to try a pyschological experiment on a chimpanzee, Fatima, aged one year. She was taken to Chang, the Siamese jungle film, full of animal life. Fatima stood it for fifty feet, then packed up her burlap cover for her soap box set and carried them to the far corner of the room.

They tried the experiment several times and every time Fatima turned her back on the film and quit. They were unable to induce her to show any interest in the film and so the question of recognition of other animal enemies on the screen is left unsolved.

*

Photography Helps Handshaking

Since that distinguished gentleman, Mr. Calvin Coolidge, got the handshaking cramps and gave up this time-honored practice on the advice of physicians, a new idea has blossomed forth and the camera has come into its own.

The score had gone up around 250,000 and something had to be done, as it is an unwritten law that our visitors to the National Capitol must be able to go home and tell the neighbors about their personal welcome.

This triumph for photography seemed to have originated with the President himself and it is a great time and labor saver, and helps the economy program. Only recently a new set of rugs had to be purchased, but this set will now probably last for ten years. The round rug in the President's room has several holes already and some very thread-

bare spots, all of which are attributed to nervous feet scuffling along in the handshaking lines.

Now the delegates and others, who meet in the long hall at noon, are gathered together and led out on the lawn by a secretary and exactly on time the President appears, followed by a secret service man. In three minutes, all is over and the President, bowing and smiling again, is on the gravel walk back to the White House.

The newspaper photographers of Washington seem to be in the President's good graces, and he in theirs as well. Mr. Coolidge is the model of neatness and his hair, of a reddish shade, suggests the use of panchromatic plates and film.

×

Aerial Photography

We have heretofore reported the progress of filming from the air: mapping unexplored tracts of wild land; scouting for timber; locating water powers in the wilderness; spotting the stills of moonshiners in the southern mountains; photographing coast lines and swamps for reclamation purposes; mapping cities and towns for reappraising real estate. Architects have made use of aerial photography showing how their designs would look in the environment.

All these and more uses were found for aerial photography after the great service it performed during the war.

An interesting example of what a photograph from the air could have shown a property owner, if taken advantage of, is related in an exchange: Due to the shallowness of the water at the edge of a lake, the owner was compelled to extend his pier far out into deep water so that his boat might be docked. A picture taken from an airplane some time after the pier was completed, revealed that the lake bed a few feet to one side of the pier receded into deep water at a much steeper angle. Had he located his pier there, he could have saved one-half the length.



MISS I. DEAL TALKS ON ADVERTISING

You remember the letter we printed last week—the one from the Ohio photographer who had an arrangement with a newspaper, whereby he made glossy prints of persons sent him by the paper, in return for advertising in that same sheet.

When we had finished going over a few ways in which to take advantage of this splendid contra-account plan, in the way of securing photograph orders from the newspaper sittings, the thought came to us, "Is our friend, and are many of us taking full advantage of the advertising itself?" Here he has all the resources of a trained newspaper composing room at his command. Is he using them to best advantage, or does he hastily bang out an ad and let it run week after week through sheer lack of energy to create another?

Does he change his cuts? Does he vary the type of his ad? Does he keep the copy right up to the minute? If he does not do all of these things, he is like the man who stops half a block from the station and wonders why the train does not come up the street to meet him. To get anything out of our advertising, we must put a whole lot into it—and that *constantly*.

Let's start with the matter of copy—the easiest part for most of us, but often neglected. Unless we run a small card space, which is only sufficient if we are in a very large place where the newspaper rates are such that we cannot afford more; and unless we are so well known that the mere mention of our name and address and telephone number is sufficient to attract eager trade in our direction, we must, for best results, vary our copy in every issue. If your advertising mediums will not stand for that, vary it as often as they will. We must

remember, that newspaper and periodical reading is a habit. Habitually we read certain organs. That means that those who read our ad on Tuesday are equally likely to see it on Wednesday, and Thursday, and so on ad infinitum. Now if we never vary it, it will become just a bit of familiar landscape to them, like the newspaper's name-plate. That is not advertising. No ladies' wear dealer would put a green dress in the showwindow and leave it there a whole season, no matter how well it might be made, and regardless of the fact that it might be the most fashionable and subtle shade of green. Advertisements are supposed to catch and hold attention, not just help pay the printers' living expenses.

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If we just make up our minds that our ads must be reworded so many times a week, we will be amazed how easily and quickly that dreaded chore will get itself done! For one thing, we will become interested in the ads of other photographers and kindred souls and learn a great deal from them that will improve our own advertising. We never get the most out of anything unless we do it constantly, and the sporadic efforts the majority of us make are too unskilled, because unpracticed, to do a great deal of good.

Many of us know this theoretically, but our industry does not keep pace with our intelligence. It does us no good in the world merely to *know* better.

Next comes the matter of the cut. There's only one case in which it is good policy to run the same cut time after time. That is when you have a little cut that you have established, or desire to establish, as your trade-mark. In that case, it should be comparatively small, not taking up more than one-fifth of the total ad space at the outside. To run a cut about one-third or more the size of the ad, as most of us do, makes a good display, but it defeats its own purpose if we continually use the same picture, no matter how attractive. It costs only a couple . of dollars to make the average cut, and it is well expended. We spend a lot of money in advertising, and then balk at the last half block of the race.

We have in mind a certain large department store that placed in a corner window a huge mechanical contrivance made like a book, with a velvet cover, trimmed with some glittering stuff. The book automatically opened and closed. The first page thus revealed was beautifully illuminated in color, and listed a few items of a special sale. One read this page and the book closed. Again it opened ponderously but smoothly. One craned his neck to read the next page—and lo and behold, it was the same old page opened again! We waited for another closing and opening to make sure we had

really seen the entire act, and then we left, a bit disgusted and let down.

Being curious, we made it a point to find out about the apparatus, and the head of the publicity and advertising department told us that they had wanted more pages, but it would have cost three hundred dollars to adjust the mechanism to make it feasible.

"What did it cost you as it is?" we inquired curiously.

"Nearly two thousand dollars."

There you are! They lost the whole effect of an expensive device by paring down expense in the wrong place. You cannot afford to stint on your cuts. Vary them, and be sure they are simple and pictorial. If you wax too "arty," the chances are that the reproduction will fail to tell the story as well as if you adhered to the simple "head and shoulders" plan. This is especially true of the fairly small cut.

Now comes the question of types. Nothing can make or mar your ad more readily than the types used. Naturally we know little or nothing about types, so what can we do about it? Well, in the first place, if we are not quite satisfied, we can ask the printer, or head of the composing room, or whoever sets up our ad, if he doesn't think some other choice of types or some other combination would make it more effective.

Then, every newspaper or printing concern has a type book, or at least a series of type sheets, giving examples of the types they have on hand. This is wonderfully illuminating. Pick out a couple that look good and ask them to try them out. After a few such experiments, you may hit upon an effect that is usually nice, and your interest will be reflected by the printer.

Naturally, you can't afford to demand certain types against the compositor's veto, no matter how alluring they may seem. After all, it is his business, and perhaps the type that looks so good to you in a large size letter might be most insignificant in the size the captions of your ad would call for. Yet you can dabble very successfully in the



Roger Hornsby, second baseman on New York Giants team slides home in a close play. Lyons of New York Sun, also made a quick play with Hammer Press Plate in his holder. (Hornsby and Lyons both safe.)

printing problem as long as you don't get to think that you are an authority.

There's one more feature of our ad that we can tinker with, to considerable advantage. That is the rule with which it is enclosed. Newspapers and printers have various plain and fancy lines which they call "rules," and by indicating first one and then another of these rules, we can get all sorts of effects; from just plain or wavy lines around our ad, to quite complicated borders. The rules are usually shown in the type books, or on the type sheets. If not, ask about them.

All this simply means, if we are going in for advertising at all, let's determine to get all we possibly can into it and out of it. Naturally if we can afford the services of an experienced ad writer or advertising agency, so much the better. But if we cannot, that does not mean that advertising must remain a sealed book to us. Seems to us sometimes that there are books in this country on every subject in the known world. Why not read one or two on advertising?

That same old bug-bear, the seeming shortage of ready money, will keep us from doing the rightful amount of advertising, if we do not give the subject a great deal of careful thought. In our business we have

less excuse than most business men for complaints of this kind. We have less excuse, because we make a product that almost any business man can use in one form or another, can be brought to do so by intelligent presentation of the proposition. We refer to the endless possibilities of running contra accounts instead of paying cash for our studio, and even home supplies.

It is a little more trouble than waiting for business to come to us, because we have to go out and sell the proposition to hardheaded business men. But if we only knew it, that is the best preparation in the world for learning to sell the idea of photographs to prospective cash customers—business men for whom we could make illustrative advertising work or personal photographs, and with whom we do not deal, so the contra account would not be a feature. The day when all we had to do was sit and wait and cultivate longish hair and flowing ties has gone beyond recall. Even the wonderful National Advertising will not benefit us particularly, unless we ourselves are alive and hook up with it locally. No outside organization can do all of our thinking for us, even if we pay for our share of it!

Give the contra account idea a good try-

ing-out. We believe that the results will be amazingly valuable to you.

Another thing that seems to keep a lot of us poor is the deadly monthly recurrence of "rent due." One photographer told us grumblingly, not long ago, that all he seemed to be in business for was to support the stock houses and real-estate men. Naturally we must have the paraphernalia of our craft, so there is not much we can do on the stock-house proposition, but pay our bills cheerfully and promptly so that we may feel entitled to equally prompt and cheerful deliveries on our various orders.

But with the real estate gentlemen it is a different matter. Why we should continue to support them in ease and luxury has always been a marvel to our economical soul. Even the young married man, with his head still presumably in the rosy clouds of love, yet retains enough earthly discrimination to join a good building and loan, if he is not already a member, and start making payments on his own home. Whereas we, with expensive plumbing and lighting arrangements to consider, let ourselves continue at the mercy of a landlord, who in most cases does not desire long term leases.

When you have a considerable equity in a property of your own, you have three things , -security from the disadvantages of enforced moving; an investment that usually grows rapidly in value; and unexcelled collateral for a loan in time of stress. The last is the point toward which we have been working in our devious and long-winded way. Suppose you are having a slump in business and you feel that a snappy and widespread advertising campaign is necessary and would be successful. You don't want to skimp on the proposition like the department store we referred to which had a wonderful idea but no sense of proportion. Yet you haven't quite enough ready cash to put the thing across in the style you feel it demands.

Well, if you explain the situation to your bank, and your reputation is good, you may have no trouble in securing a loan. But how much more easily and comfortably you obtain it if it is known that you own the building your studio occupies! You do not need to feel any sense of asking a favor, but can do business with your bank as you would with the ice man, in calm assurance that it is a regular business transaction for purely business reasons on both sides, and that the bank gets its money's worth and takes no risks. Which is more, at that, than some ice men can say!

Many enterprising photographers own the building which is occupied only in part by their studios. They rent out the remaining space and thus secure for themselves studio space almost, if not quite, rent free. Others do still better, and make a handsome profit from their renting as well as getting their studio space rent free. We told the photographer who complained to us that he supported the real estate men, etc., that the best cure for the landlord blues was to become one himself! To date he has not taken our advice, though a splendid location was available on easy terms, which he said he could handle.

There's the important point, by the way, hidden in that last sentence—the point of "location." It takes a lot of thought and watching and prayer to choose a location that will continue to be good twenty years from the purchase date. Real estate is not a child's game. At the same time, it does not require any great technical knowledge or "inside information," but a great deal of observation and deduction. Any of us can plan well for the years ahead, if we give enough thought to it. If we are not willing to give that thought, we had better, perhaps, continue to rent, and let our landlord, who is willing to think out his problem, reap the benefits.

Perhaps if our own money were involved in this question we might hesitate on the "own your building" proposition, but we don't think so. Though we do admit that risking one's own money makes for cautious statements!



THE LATE CHARLES L. LEWIS

PAST PRESIDENT P. A. OF A., MILWAUKEE, 1920

Born Dec. 23, 1859

Died July 8, 1927

The Woman's Auxiliary

At the National Convention, to be held in New York on July 25 to 28, 1927, the Woman's Auxiliary, having been organized in 1919 to succeed the Woman's Federation, will have its eighth birthday and will finish its eighth year of work.

The Woman's Federation was formed by the late Mary Carnell, of Philadelphia, to serve the interest of women photographers,



MRS. CHARLES L. LEWIS, Toledo, Ohio Hostess 1920

to reach out and draw them together; to show them the benefits that would come to them by joining the National and Amalgamated Associations, and by attending the Conventions. Dues of one dollar yearly were paid. Later the other women attending the Conventions were admitted as associate members, paying dues of fifty cents a year.

The Auxiliary has worked under the same rules and regulations that governed the Federation, and has two officers—a Chairman and Secretary-Treasurer. The wife of the President of the P. A. of A. is the "Official Hostess of the Convention."

For the first year, members of the Auxiliary paid the yearly dues of one dollar, its membership being open to all women attending the National Conventions. The second year, the payment of dues was discontinued, at the request of the Board of the P. A. of A., the Board making an appropriation of one hundred dollars a year to pay the running expenses of the Auxiliary.

The Auxiliary began its work by endeavoring to make all women attending the National Conventions comfortable and happy, both mentally and physically, by seek-



MRS. WILL H. TOWLES, Washington, D. C. Chairman 1920-1921

ing to promote interest in the P. A. of A. and the Conventions and to increase enthusiasm for Photography and confidence in its future.

What results have rewarded their efforts may be judged by the following items: Over four hundred women attended the Chicago Convention last year; three hundred women sat down to the beautiful



MRS. HOWARD D. BEACH, Buffalo, N. Y. Hostess 1921 Chairman 1924-25-26

luncheon given them at the Drake Hotel. A drinking fountain, with bronze tablet suitably inscribed, has been given by the Auxiliary to the Winona School. The sum of twenty-two hundred and forty dollars



MRS. FRANK V. CHAMBERS, Philadelphia Chairman 1922

was raised by the Auxiliary, with Mrs. Howard D. Beach as Chairman, and given to the Winona School for furnishing and equipment, Mrs. Beach being continued in office until this sum was completed. One hundred and four dollars was given by the women of the Auxiliary to the Advertising Campaign, the Auxiliary being the first to pay in a contribution to that fund. This year two Scholarships for the Winona School have been given by the Auxiliary. Mrs. Beach has been made Chairman of the Committee for the Winona School, the



MRS. A. H. DIEHL, Sewickley, Penna. Hostess 1923

Auxiliary under the leadership of Mrs. John A. Erickson as Chairman, assisting her.

A mailing list of six hundred Auxiliary members has been gathered this year, the list is by no means complete and should soon be increased to almost double that number. It can readily be seen how much can be done in the interest of Photography, Photographers and of the P. A. of A. and its Amalgamated Associations, by the combined effort of such a body of attractive, intelligent





MRS. JOHN A. ERICKSON, Erie, Penna. Chairman 1927

women, without the need of a burdensome amount of work for any one of them.

The P. A. of A. has two hands, and the left hand (the Woman's Auxiliary) exists only to help in the work of the right hand whenever and wherever possible.

Being able throughout the year to keep in touch, by mail, with its members, the Auxiliary plans to increase the scope and amount of its work. New officers are needed, women who are interested in the P. A. of A. and are willing to work for it.

The women who have worked for the past eight years, slowly and carefully, to lay the foundation for the position of confidence and respect which the Auxiliary holds, will still be ready to help in any way they can, but it is new officers, with a fresh vision and new strength, that the Auxiliary needs and tasks for and hopes to find ready for the uture.

ALICE W. CHAMBERS, Secretary.



Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by showing you how in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success.

The mastery of **TOWLES' PORTRAIT LIGHTINGS** will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$500 Postpaid

FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

NAME (Please Print Plainly)

Address (Please Print Plainly)

FREE—"The Modern Art of Photography"



This beautiful new booklet, profusely illustrated in rich rotogravure explains today's golden opportunities in every branch of photography for men and women trained to do professional, artistic work. Read how you can qualify for a high-salaried position or start your own business in Motion Picture, Commercial, Portrait and News Photography or in Commercial Finishing for Amateurs.

Professional Training in Photography in Your Own Home or in Our Studios

Read how our wonderful plan of instruction gives you thorough training under famous experts in your own home or in our great New York Studios. Special offer NOW: FREE CAMERA (Motion Picture or 5×7 View) or Outfit of Materials.

Write today for free booklet and job chart. No obligation.

NEW YORK INSTITUTE OF PHOTOGRAPHY, Dept 65, 10 W. 33rd St., New York, N. Y.

Halldorson Studio Lighting System



<u>.š</u>2

See Our Exhibit Booths 70 and 71 P. A. of A. Convention New York July 25-28

3

Concentrating Spotlamp, a marvelously handy, attractive and efficient spotlamp, using 400-Watt T-20 Mazda globe.

Flexible Neck Head Screen, universally acclaimed as an indispensable studio convenience.

Electric Studio Lamp, the lamp that places a bank of four 1500-Watt Mazdas under the absolute control of the operator.

Overhead Light, a new and valuable member of the Halldorson lighting family, for use with groups.

The entire system pays for itself in the electric wiring it saves.

Write today for complete information.

THE HALLDORSON COMPANY

4745 N. Western Avenue

CHICAGO



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES. 226 S. ELEVENTH ST. LINCOLN, NEB. CHAS. AYLETT, 1ST VICE PRES. 96 YONGE ST. TORONTO, ONTARIO, CAN.

J. W. Scott, Chairman Commercial Section 205 W. FAYETTE ST., BALTIMORE, MD. D. D. SPELLMAN, 2D VICE PRES. 4838 WOODWARD AVE. DETROIT, MICH. JOHN R. SNOW, TREASURER 728 S. SECOND ST. MANKATO, MINN.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU 600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

National Convention, New York, July 25 to 28 Hotel Pennsylvania, 7th Avenue and 33d Street

With the Convention only a few days off, the New York Convention Committee reports that arrangements are well in hand. Bob Baltes, Chairman of the Entertainment Committee, reports that 350 reservations have been made for the banquet. Chairman Garabrant reports that up to Saturday, July 9, 150 hotel reservations have been received from out-of-town photographers and that more are pouring in every day.

The management of the Pennsylvania Hotel reports that this is one of the heaviest advance registrations they have ever had. As the Pennsylvania Hotel has 2,200 rooms, they wish to assure all visitors to the Convention that they will be taken care of.

Fred Becker, Chairman of the local Exhibit Committee, reports that he will have from the New York photographers one of the finest exhibits that has ever been shown in this country.

AN EXHIBITION OF NATURAL COLOR PHOTOGRAPHS ON PAPER

MADE WITH

DEEKS COLOR SHEETS

May be seen during the Convention of the National Photographers' Association, July 25-28, Hotel Pennsylvania, New York, at the booth of G. Cramer Dry Plate Company.



H. C. J. DEEKS - Sea Cliff, New York



Finishers find RITO "right"

NOTE THE PRICE!

Four Degrees of Contrast

Contrast—Medium

Brilliant Soft—Soft

Three Surfaces
Matte—Semi-Matte—Glossy

Two Weights
Single and Double

per 500 sheets

S. W.	Size	D.W.
\$2.15	$2\frac{1}{2}x3\frac{1}{2}$	\$2.65
2.65	2 X42	3.35
3.50	3 ½×4 ½	4.30
4.00	3 ½ x 5 ¾	4.95
4.75	4 x6	5.60
5.00	4½x5⅓	6.00
7.25	5 ×7	9.00

for Finishing

Finishers are invited to compare

Print for Print

RITO prints are full of life, depth and sparkle. — Compare! You'll see the difference.

Stock for Stock

Examine a RITO print, front and back. Observe the pure white tint of the stock. Its heavy flat-lying quality. Compare!

Waste against Waste

RITO latitude, uniformity, freedom from fog, freaks and friction banish waste! Compare—and see the Difference!

Price vs. Price

No better paper, at any price. No such value as RITO. Compare the price!

The HALOID Company, Rochester, N. Y.

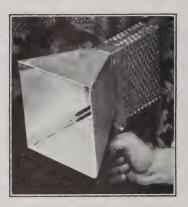
NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
CHICAGO OFFICE
68 W. Washington St.
San Francisco Agent, A. H. MUHL, 714 Market Street

San Francisco Agent, A. H. MUHL, 714 Market Street Los Angeles Agent, A. H. MUHL, 643 S. Olive Street Seattle Agent, A. H. MUHL, 709 - 2nd Ave.

Introducing "LITTLE SUNNY"

New and Even More Compact Model



THE biggest light bargain that has ever been offered you. An 8-ampere, 110-volt, self-feeding arc lamp that can be used on alternating or direct current. Connects to any home or store outlet or hanging socket. Gives the light of two 1000-watt nitrogen bulbs. Takes snapshots in one-fifth of a second INDOORS with an ordinary f8 lens, and proportionately faster with faster lenses. The aluminum reflector and handle fold back for compactness. The handle tilts lamp to any angle. Size folded, $6 \times 5 \times 2$ inches.

He's yours for only \$15, complete with 15 feet of extension cord. Collapsible stand, \$2.50.

After you've had him a week, you can return him if you are not perfectly satisfied, and we'll cheerfully refund your money. Send draft or money order—NO SHIP-MENTS MADE C. O. D.—the above guarantee protects you fully.

LEONARD WESTPHALEN 438 Rush Street - Chicago, Illinois

(Satisfaction guaranteed or money cheerfully refunded)

LEONARD WESTPHALEN 438 Rush Street, Chicago, Illinois GENTLEMEN:—Draft (M. O.) enclosed for Send me "Little Sunny" subject to return if not satisfactory.
Name
Address
City State

One of the unusual and interesting features of the Convention will be the lighting demonstration given by the manufacturers of lighting equipment on Wednesday evening, July 27. Seven of the foremost manufacturers in the country will demonstrate their equipment and have engaged the services of some of the foremost photographers and a number of the most beautiful artists' models in the country so as to present a series of spectacular and unusual and beautiful compositions.

It is expected by the New York Convention Committee that this will be one of the most spectacular demonstrations and stunts that has ever been pulled off at any Convention.

The two heads of the Reception Committee, John Sherman and W. C. Eckman, are meeting daily, working on plans so that the visitors to the Convention will have their every want and wish taken care of. In order to promote the slogan, "A Friendly Convention," to its limit, they are developing some very unusual plans and features which will help the photographers get acquainted with each other.

One of the interesting stunts will be a daily missing person contest. Each day a question will be given out which, when asked of the mysterious missing person, will entitle the lucky searcher to a \$10 gold piece.

Winona School

In the past week the school registration has jumped to seventy-eight students. As in the past, a considerable number of the registrations are from students who have attended the school before. Two of the interesting registrations that we have received lately are from A. R. Buehman, of Tucson, Ariz., and G. C. Koons, of Sarasota, Florida, who are attending for their third successive year.

The fact that the students come back year after year from all over the country is the best recommendation, our Board of Directors feel, that our school can have.

THE GENUINE BEATTIE LITES ARE SOLD BY BEATTIE, DIRECT TO YOU



COMBINED DEMONSTRATIONS

National Convention

PENNSYLVANIA HOTEL

July 25th-28th

At the New York Convention Beattie's Hollywood Hi-Lite Co. will join forces with the G. Cramer Dry Plate Co. and put on practically continuous demonstrations in lighting and negative making. This show will be in four spaces in the foyer. to the left of entrance to hall.

Plain, as well as the new decorative lightings, will be demonstrated by J. W. Beattie, using Beattie's Hollywood Arc System. Cramer Plates will be exposed and the negatives exhibited soon afterward in Cramer's Exhibition Cabinets.

Also negatives, transparencies and prints will be shown of similar lightings as the various lightings are demonstrated.

One interesting feature will be two- and three-way lightings with but one light source.

THE MAXIMIN

A small edition of the Maxima. Twin arcs, three-speed control, any house socket. Lightings localized from the lamp, subduing light "on the ear," background, hands, draperies. Counterbalanced three ways—raises, lowers, revolves on standard, tilts up or down. Exposures of children in 25th of a second. Small upkeep, little heat. This and other Beattie Models will be demonstrated at New York, Cedar Point and Los Angeles Conventions.

Write for all the dope

BEATTIE'S HOLLYWOOD HI-LITE CO.

6548 HOLLYWOOD BOULEVARD

HOLLYWOOD, CALIFORNIA

Don't Practice Voodoo!

C. H. CLAUDY

Before me lie half a dozen advertisements of several photographers in different parts of the country, and a clipping from the morning paper.

The clipping is a humorous story about the activities of a certain black voodoo doctor, who has run his head against the Post Office Department, and been debarred from the mails for using them to sell charms to keep off bad luck, bring reluctant husbands and wives back to the deserted cabin, force unwilling sweethearts to fall desperately in love, and other such matters, devoutly to be desired!

The gentlemen responsible for the several advertisements will probably not find anything to applaud in my connecting the two matters in my mind, or this story, but the rest of the photographic fraternity may find something of fun in the idea.

For some one has been practicing voodoo

on these gentlemen of the lens and plate. Some one has persuaded them that the way to photographic and commercial success lies through magic and charm and ancient spell, and not through sound business practice and hard work.

One photographer is holding a "popularity contest" for the beautiful girls of his town. The idea is that they all come in and get photographed, and then the various swains vote on which one of the several pictures which are to be exhibited, represents the most popular girl.

This is my idea of a wonderful way to get disliked. The lady who wins her photographs for nothing will think you are a wonder, but the other ladies will hate you for life. Does it pay to make a hundred enemies to produce one friend? The voodoo doctor, who engineered the scheme, may think so, but our friend who is trying it will





Sensitized Photographic Products
for perfect pictures
Visit Our Exhibit at the National Convention

BOOTH 87

a complete line of

FILMS : PLATES : PAPERS

ask about our new

PORTRAIT PAPER

A distinctive contact printing paper for portraiture

The Gevaert Company of America, Inc.



423 West 55th St., New York

Chicago, Ill. — Portland, Ore. — Toronto, Can.



Dealers in Principal Cities of United States and Canada



ALL MATERIALS AND ACCESSORIES FOR

Bromoil and Bromoil Transfer

Devised, perfected, personally supervised and tested by

DR. EMIL MAYER



DREM BROMOIL PAPER, a special emulsion of high swelling temperature, white or chamois.

DREM COPPERPLATE TRANSFER PAPER, the wonderful printing paper of the Master etchers, highly absorbent, surface treated, with rough and smooth surface.

DREM BROMOIL BLEACHING POWDER, in cartridges, instant, perfect, permanent.

DREM BROMOIL PIGMENTS, in collapsible tubes, clean working, very quick drying, blending, all colors of equal consistency.—
Standard set of five colors and Medium, or selection of eighteen single colors.

DREM BROMOIL BRISTLE BRUSHES, working surface up to 3½ inches, specially selected bristles, bound in fourfold wire loops, exceedingly elastic and durable.

DREM BROMOIL TRANSFER PRESSES, specially designed, non-slipping, central pressure regulation.

DREM COMPLETE BROMOIL OUTFITS, containing an expertly selected set of materials and accessories for regular work.

DREM BROMOIL ACCESSORIES: MASTIC RUBBER, GALALITH SPATULAS, ATOMIZERS, THERMOMETERS, STUMPS, TEAR-OFF PALETTE BLOCKS, etc.

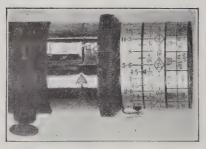
The Automatic Print DREMMETER For Contact Prints Exposure Gauge . . . DREMMETER

31/4 x 41/4 Film

Price, \$1.00

Ask your dealer or write direct for complete price list

Automatic, Scientifically Exact, Exposure Meters



CINOPHOT

FOR MOTION PICTURE CAMERAS

Complete with Sole Leather Case and Instruction Book

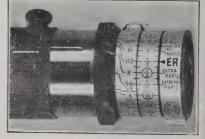
\$12.50

Independent of altitude, climate, hour, season and geographic position.

Correct exposure in daylight or any artificial illumination.

Instantaneous for reproduction, interiors, autochromes, etc.





JUSTOPHOT

FOR ALL STILL CAMERAS

Complete with Sole Leather Case and Instruction Book

\$10.50

DREM PRODUCTS CORPORATION

152 West 42nd Street

ASK YOUR DEALER

NEW YORK, N. Y.

not think so after he has begun to gather the thistles!

Another advertisement is an announcement of the perennial baby contest. Here, at least, one can make no enemies among the little sitters; what does a baby care whether some one says he is a prettier baby than another baby? He does not, but his parents—that's another story.

There is one thing of which no one can persuade the average pair of parents of a small mite of fifteen or twenty pounds of fat, smiles, bubbles, yells and sweetness, and that is that there ever was, is now, ever could be, or ever will be, so wonderful, lovely, beautiful, remarkable and altogether pulchritudinous child as little Jimmie or Elsie or what have you.

It simply can't be done. Of course he will take the prize. There isn't another baby that can touch him. Sure, we'll enter him!

But there can be only one winner. If there are a dozen contestants, eleven pairs of parents want to hang, draw and quarter the photographer, unless, indeed, they prefer to boil him in oil or burn him alive. Does this pay? It does not! Is it a voodoo charm? It is, and just as effective as the love powder to bring Mandy back to Rastus, and no more so!

There is the coupon scheme of respectable age and sainted memory. Buy a coupon and get it free, buy a coupon and get it cheaper, buy a coupon and get a frame, buy a coupon and get an enlargement—buy a coupon.

There is no magic in a coupon. It's just a piece of paper with printing on it. It can't make pictures better or cheaper or prettier than the same can be made without it. The public, as a whole, knows this. And the thinking part of your public will reflect, give them time, that if you are reduced to such schemes to sell your photographs, there must be something the matter with the photographs.

When you see a "free lot," advertised in

Reliable Photo Supply Houses

Eastman Kodak Stores, Inc. (Formerly Glenn Photo Stock Co., Inc.) 183 Peachtree Street, Atlanta, Ga.

Burke & James

Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio-Finishers-Engravers-Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop

Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros. (Eastman Kodak Co.) 380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation

Autochrome and Illord Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys

Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. a suburban development, you are pretty sure you don't want it. If you are solicited to take a chance on an automobile, you are pretty sure you will be paying for some other fellow's car. The best building lots, and the best automobiles, don't have to be sold by any such methods. If they are good goods, they sell themselves. If they have reputations behind them, they do not require any such additional puffs as these voodoo schemes.

A first-class photographer already knows the path to success. It's right in front of him—all he has to do is to follow it. He doesn't need any voodoo charms to show him the way or to keep the spirits and the witches away from him. Hard work, good pictures, fair prices, good service—they are the only things which have ever built a lasting photographic success. No "scheme" has ever done it. It may succeed for the moment, but it is a dear bought success. It usually makes enemies in the end, and no photographic studio ever thrived on enemies.

Friends are made by being one. A friendly photographer makes a good picture and charges you what it is worth. You know it, you buy of him, you are satisfied, and so is he. That's not voodoo—that's the way all good businesses are run. And the catch penny scheme, the voodoo spell, the weird idea, none of them produce lasting results, make friends, or build a business that will last as long as you do!

BACKGROUND FILMS

Per	Dozen,	3½ x 5½	/2	· F	oos	stc	ar	d)		۰	\$2.00
Per	Dozen,	5 x 7.									4.00
Per	Dozen.	8 x 10									6.00

Proof Assortment (12 pieces) including three sizes, \$3.00, with illustrated list.

SEND MONEY ORDER OR CHECK

HELIOLETTE-PHOTO BACKGROUND CO. 1018 Washington Street, Hoboken, N. J.



PLATES · PAPER · FILMS

Distributors for the United States

MEDO PHOTO SUPPLY CORPORATION 323 to 325 West 37th Street, New York

0 0 0

See us at the National Convention—We're on the job

HOLLISTON PHOTO-CLOTH

The adhesive fabric for backing photographs, photostat prints and blue-prints

Announcement

The Holliston Mills, Inc., announces two new important developments

HOLLISTON PHOTO-CLOTH in colors.

In addition to the standard white fabric, two new colors, Navy Blue and Quaker Grey, are now available. As these shades do not soil easily, they will become popular immediately for use on prints which are used in salesmen's sample books, catalogs, portfolios and albums, and for photographs which are subjected to constant use.

HOLLISTON PHOTO-CLOTH adhesive both sides.

For the first time a backing cloth; with both sides adhesive, is available to the Photographic trade. Commercial Photographers and makers of Photostat prints and Blue prints will quickly appreciate the economy, speed and convenience to be found in a fabric that mounts two prints back to back without the use of adhesive or expensive machinery.

Write for Samples and Prices

SOLD BY AUTHORIZED HOLLISTON DEALERS

THE HOLLISTON MILLS, INC., NORWOOD, MASS.
BOSTON NEW YORK CHICAGO ST. LOUIS

Sprague-Hathaway Studios, Inc.

For over Fifty Years the name "Hathaway" has been a Symbol to Portraiture of Quality.

Fine Free Hand Paintings in Oil Miniatures on Genuine Ivory and Porcelain.

Distinctive effects in Sepia and Water Color.

Makers of Hand-Carved Frames.

AFFILIATE OUR SERVICE WITH YOUR STUDIO

West Somerville Boston, Massachusetts

Save 25% to 60%

Cameras, Kodaks and Lenses



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE FOR YOUR COPY

> You will find the most up-to-the-minute Cameras,

scription, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY 112-M, South Wabash Ave., CHICAGO, ILL.

Winona

If my endorsement of the P. A. of A. Summer School would be of importance, I would sing its praises with a thousand tongues. Its value to prospective students and to master photographers has but to become known and appreciated to give it the place of highest honor in the activities of the association.

Intensive study is most profitable to anyone who strives for excellence, and the month of August, devoted to such study, would not be time wasted.

Instruction under Will Towles, who has come by his knowledge in such a way as to make him well able to impart it to others in a proficient, sympathetic, and snappy manner, is a tremendously desirable asset. Again, one student will learn from another, as in the art schools, everywhere, this is considered a great factor. Several working together will clear up points which may have previously been foggy to them.

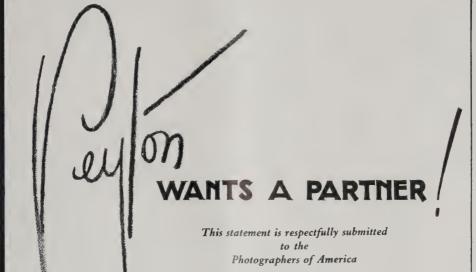
The course this year is extended to include more of the practical working points of a wide awake, up-to-date studio.

At the school will be found a delightful atmosphere through tolerance by rubbing elbows; deeper interest through increase of knowledge, and ethical bearing which always accompanies higher standards of excellence.

True it is that the Winona School is the star of hope for the craft. Wise is he who will utilize it to his best advantage.

HOWARD D. BEACH.

A developer for short exposures, claimed to give good tones on under-exposures without fogging, comes from Switzerland. Metol, 15 grams, sodium sulphite crystals, 150 g., water, 1 litre. A second solution contains, sodium carbonate crystals, 150 g., water, 1 litre, 10% bromide, 2 c.c. For under-exposure, 1 part of each with one of water is used. More bromide is used if fog shows up and the first solution is used alone for known over-exposures.



BEN STRAUSS

and myself have been partners for over twenty years and as he is desirous of maintaining a permanent residence in Kansas City, I am willing to consider any offer for his interest in the New York studio of Strauss-Peyton.

My purpose in broadcasting this ad through the BULLETIN OF PHOTOGRAPHY is to secure as a business associate a man who will assume the business end of the studio and can make portraits that will sell.

The Strauss-Peyton Studio of New York is without question one of the most beautiful in America and no name is better known in the theatre—in art and in the musical world than our own.

Direct communications to

H. K. PEYTON

address below

STRAUSS PEYTON 29 WEST 57 NEW YORK CITY



In the Service of the Profession

Gum Prints

For Advanced Pictorial Photography

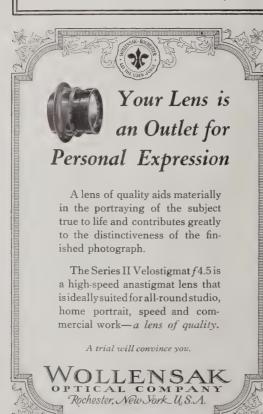
O our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Bromoil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc.
Two or three specimens prominently displayed in your studio will be an attractive feature

and an invaluable asset to your show room.

Write for List No. 9

BLUM'S PHOTO ART SHOP

1021 North Wells St. - CHICAGO, ILL.





H. E. McGowan, of Crossett, is equipping a new studio in Warren, Ark.

The Harritt Studio is occupying a new ground floor studio in Fredonia, Kans.

Charles Ray is equipping a new photographic studio in the Bank of Albany Building, Albany, Mo.

Louis Thomas, formerly of Owatonna, has bought the studio of George Lutz at Plainview, Minn.

Walter W. Griesemer, of Pennsburg, has bought Geo. W. Weidner's studio on West Broad street, Bethlehem, Pa.

Ernest E. Grass has bought the Hart & McCarthy studio at 230 North Phelps street, Youngstown, Ohio.

An interesting demonstration of the Deeks Color Sheets (color photography on paper) will be made at the National. Don't fail to see it.

Smart: "How would you classify a telephone perator? Is her's a business or a profession?" Weed: "I'll bite, which is it?"

Weed: "I'll bite, which is it?" Smart: "Neither. It's a calling."

P. McElhone has bought the studio of C. E. Millard at Newkirk, Okla. Miss Mildred Mc-Elhone will manage the studio, which will be known as the Rembrandt Studio in the future.

Freeman McFarland, of Washington, Kans., has bought the Norris Cummins studio at Plattsmouth, Neb. Mr. Cummins has enrolled for the 1927 Winona School and will open a studio in a new location when his studies are completed. Congratulations to both gentlemen.

Alvin Schneider, of Green Bay, was elected president of the Fox River Valley Photographers' Association at a meeting at the Miller studio, Fond du Lac, Wis., on July 7. He succeeds Armory A. Miller. C. Mathieu, of Oshkosh, was elected vice-president, and Lucille Engel, of Green Bay, secretary and treasurer. About 40 photographers attended, coming from Oshkosh, Green Bay, Neenah, Menasha, Appleton, Ripon, Sheboygan, Manitowoc, Milwaukee and Fond du Lac. John Glander, of Manitowoc, president of the Wisconsin State Photographers' Association, gave a demonstration of lighting. He also talked on general photographic subjects, illustrating his talk with photographs.

PHOTOGRAPHERS

ATTENDING THE CONVENTION

We cordially invite you to visit Photographic Headquarters and get acquainted We are located diagonally opposite the Headquarters of your Convention



It's the LENS That Tells the Story

World-famous photographers everywhere—whether specialists in portraiture or the various other branches of photography, prefer the versatile qualities of the

VOIGTLANDER Heliar f4.5 Lens

Here is a true anastigmat popularly priced, possessing critical, brilliant definition, flatness of field, ample speed and remarkable covering power. A lens which is adaptable to portraits requiring softness and roundness, as well as to subjects which must be rendered with needle-point definition.

No.				Focus				S	ize				Price
3A	٠.	۰		8 1/4-inch				5	X	7			\$65.00
				9 ½-inch									
5				12 -inch		٠	۰	61/	$_2$ X	81/2		٠	130.00
				14½-inch									
				16½-inch									
				19 -inch									
9	٠.		٠	24 -inch				11	x1	.4			550.00

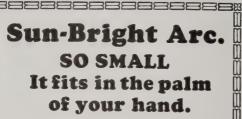
Send for booklet on new Heliar Universal Lenses



WILLOUGHBYS IIO West 32 nd St., New York, N.Y.

DISTRIBUTORS

Michigan and Ohio, FOWLER & SLATER CO., 156 Larned Street, Detroit, Michigan California and Pacific Coast, B. B. NICHOLS, Inc., 731 South Hope Street, Los Angeles, California Boston, Mass., PINKHAM & SMITH, 15 Bromfield Street, Boston. Mass.



Drawing only 71/2 amperes, burning self-feeding prawing only 1/2 amperes, burning self-feeding pencil-size carbons and giving 2500 candle power of steady light, it is the most powerful Arc Lamp for its size in the world.

Adaptable for use in Portraiture, Commercial and Motion Picture Photography.

NATIONAL PHOTOGRAPH & ADV. CO.,

Hearst Bldg., Chicago, Ill.

\$16.50

Diffusers, \$1.50; Double Length Carbons, \$1 per doz.

J. W. Beattie, of Hollywood, Calif., will give practically continuous demonstrations at the National Convention of plain and a new decorative lighting, using the Beattie's Hollywood Hi-Lite system. The resulting negatives and prints will be shown promptly after the demonstration.

Jim Clark, of Rosberg, Ore., gave an interesting talk on photography before his brother Rotarians at one of the June meetings. Mr. Clark, in his talk, outlined the advance of photography, its importance to the business world and the assistance it has been in the progress of science, building construction, etc. We hope Mr. Clark will have much more to add to his next talk on photography, and we feel sure he will have at the rate photography seems to be progressing.

The photographers of Vermont gathered in Montpelier on June 25 in the E. T. Houston studio and decided to form a state organization. A. Allen Bishop, Newport; C. D. Chandler, St. Albans, and C. E. Shorey, Brattleboro, are the committee appointed to formulate a definite plan for organizing. Fully thirty photographers attended the meeting.

One of the annoyances of explorers' photographic work is the problem of sensitive material. Outside of the keeping qualities, will the material fit when boxes are opened? Mr. Carl Akeley ran into this when in the heart of Africa, finding box after box of plates which were too thick for the magazine septums.

Some 4 x 5 plates come from the wastes of larger size plates, and may be on thicker glass. If they are too thick, however, there is no way to get them into the magazine plate holders and it will be wise to have an extra double holder or two on hand and save them for the thick ones. The time to think about such details is before your journey, as Mr. Akeley commented after his experience. He had to communicate with London for extra material on this particular trip, and to rearrange his

Akeley used to tell of the inconsistency of some of the African tales. One was about the rhinoceros and its charges. This, he said, was a myth that refuses to down and that he had taunted and teased them so as to get at a shot head on with the Graflex. In nearly every case they would wander in the opposite direction. However, should the rhino stampede, it behooved one to watch the way they came, for it might not be pleasant to be stepped on by a ton or two of rhinoceros meat, bent on getting free from unknown danger, and really without any malicious intent.

Akeley loved the animals of Africa and it was characteristic of him and repeated many times to his friends that he wanted to spend his last days and come to rest in the elephant country he knew so well. This wish came to pass and he was laid away on a mountain side, close to the scene of his self-imposed tasks.

LESS THAN \$100 A DAY

FOR LESS THAN A YEAR

GIVES YOUR PRINTING ROOM QUICK SMART SERVICE, WITHOUT DELAYS, WASTE OR DISAPPOINTED CUSTOMERS

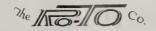
SHIPMAN ROTARY PRINTER



IS 100% EFFICIENT FOR PORTRAIT OR COMMERCIAL AND DOES THE WORK OF MANY HAND PRINTERS WITH ONE OPERATOR AND ONE SALARY

WRITE FOR TESTIMONIALS AND LITERATURE SOLD THRU YOUR DEALER, OR DIRECT FROM US

212 S. SPRING ST. The No. Co.



LOS ANGELES

WILL MEET YOU AT THE NEW YORK CONVENTION JULY 25 - 26 - 27 - 28 AND GIVE YOU A CONVINCING DEMONSTRATION

We understand that Joseph Shipman, inventor of the Shipman Rotary Printer, Los Angeles, Calif., has purchased the interest of his partner and will now give personal supervision to both production and sales of his new automatic printer; increased factory facilities have been installed to care for the increasing number of orders, and some interesting new literature is just off the press; which is free for the asking.

Frank L'Roche, Jr., at the meeting on June 18 of the Skagi County photographers, was selected as temporary chairman to canvass the photographers of Washington, in an effort to form a branch association of the national body of the Master Photo Finishers of America. We hope Mr. L'Roche will be successful and get 100 per cent returns from his visits. The Master Photo Finishers of America are a wide-awake, peppy lot of "go-getters."

The Mallinckrodt Chemical Works are mailing to all photographers on their list, a copy of their new "Handbook of Photo Chemistry with Common Causes of Developing and Fixing Troubles." It contains a reference chart from which you can readily determine the basic cause or causes of most troubles you may have experienced. If you have not received a copy, we would suggest that you write any one of their branches at St. Louis, New York, Philadelphia or Montreal.

A Little Bit of Fun

Nurse—"What can be done with the by-products of gasoline?

Interne—"Usually they are taken to the hospital."

- "How did you make out on that deal?"
- "They let me in at the bottom." "Well?"
- "Then the bottom dropped out."
- "How's your vegetable garden?"
- "No rain. But I'll clean up next year."
 "How so?"
- "Lease some land next to the ball park."

Parachute Jumper—"Oh, I don't mind it at all, but, of course, I'd hate to spend my life jumping from airplanes."

Friend—"You probably will some day."

Father—"Goodness, what's the matter, the house is filled with smoke?

Mother—"I just heard Willie say he had Pittsburgh on the radio."

Rastus was old, but he had a young wife whose labors over the washboard kept them both. At last Mirandy rebelled and they went before the judge to get a divorce

Said the judge: "This is too bad-a case of

June married to December."

"What's dat, judge?" said Mirandy. "Seems to me a heap mo' like Labor Day married to de day of rest."

NOW AVAILABLE IN AMERICA!

MEYER LENSES are now being carried in NEW YORK STOCK by ourselves-ARISTOSTIGMAT f4, f5.5, f6.8 EURYPLAN f6 including such as: PORTRAIT TRIOPLAN f3 WIDE ANGLE ARISTOSTIGMAT f9, with angle of almost 100° and the incomparable CONVERTIBLE

DOUBLE PLASMAT f4, f5.5

Angle of 90°

DR. RUDOLPH'S LATEST PATENTS

DEPTH OF FOCUS CRITICAL DEFINITION Highly Corrected for All Colors of the Spectrum for work in the studio — in the open — landscape work color photography—reproduction by three or four color process

See your dealer, or write to us

HUGO MEYER & CO., Inc.

105 W. 40th Street,

New York City

Factory, Goerlitz, Germany

MEYER KINO PLASMAT f 1.5 FOR CINE WORK

"The fastest lens in the world"



NEW STYLES

for Fall & Winter, 1927

S

The new Collins Mountings for Fall are in course of manufacture now. A wonderful range of salable styles that will be bound to please every photographer.

S

They will be shown by your stockhouse salesman in August and will be ready for delivery at that time.

3

A complete COLLINS CATALOG illustrating all the new styles will be mailed early in September.

2

A. M. COLLINS MFG. CO.

1518 Walnut St. Philadelphia

THE EMULSIONS ON

HAMMER PLATES

Eliminate Hot Weather Troubles

Dependable under all trying Summer conditions. Their Snappy, Firm Films develop and dry quickly, without frilling.

COATED ON CLEAR, TRANSPARENT GLASS



Hammer Dry Plate Company

Ohio Avenue and Miami Street, St. Louis, Mo. 159 West 22nd Street, New York City

SAVE OVERHEAD & OPERATING CHARGES. USE Sterling Enameled Commercial Outfits



YES—TWO SIZES. No. 1 accommodates both 5x7 and 8x10 Hangers interchangeably. No. 2 for those who use 5x7's only. Big saving of solutions. Complete. Compact. Labor saving. Most excellent in rush season work.

White Enamel Fixing Baths



Most necessary for best and quickest work. For all sizes of prints. Extra depth with no slop or muss.

STOCK SIZES

10x12x5 in., 12x16x5 in., 16x20x6 in., 18x22x5 in., 18x24x6 in., 20x24x6 in., 20x30x6 in.

Sterling Photo Manufacturing Co.
Beaver Falls, Pa.

Southeastern Photographers' Association

In the face of the many adversities the South has had to contend with in the last eighteen months, it has been decided by the directorate of the Southeastern Photographers' Association that the best interests of all concerned would be carried out if this convention, which has been arranged for October 17, 1927, would be postponed until the spring of 1928.

In postponing this convention, we believe it would also be important to consider the unusual photographic activities, in which our profession has been engaged in 1927; the foremost one being the National Advertising Campaign.

We have this in mind also in deciding to hold our Convention in 1928, instead of this year, so every photographer would have nothing to interfere with his participation in this great advertising plan to further the interest of Photography.

We urge every Photographer who had planned to go to the Southeastern Convention, instead to go to the National Convention on July 25.

LEAH B. Moore, *President*, Southeastern Photographers' Association.

*

O-M-I Program Complete

The Cleveland Convention Committee of the Ohio-Michigan-Indiana Photographers' Association is glad to announce that the entire program for the coming convention of that association at Cedar Point, Ohio, August 9, 10 and 11. is practically complete and ready for publication. It will appear in full a few weeks later, as right at this time, the O-M-I has no desire to detract in any way from the interest the country is focusing on the coming National Convention in New York City.

A second number of the O-M-I program, in which it will duplicate the National, will be the appearance of Deck Lane, of Ebensburg, Pa. Deck Lane has for years made a record as a businessgetting photographer in a small town—and his is a small town, for Ebensburg has considerably less than 5000 population. But Deck Lane manages to do a business considerably better than \$20,000 a year in this little town, and he will be at Cedar Point to tell the O-M-I members how they can go home and do likewise.

We want again to urge every photographer in the three states to send in an exhibit of three photographs for the members' exhibit—not smaller than 5×7 nor larger than 11×14 , framed or unframed, but without glass. Address to G. C. Kehres, Ohio Vice-President, O-M-I Photographers' Association, Hotel Breakers, Cedar Point, Ohio, and send them to reach there on or before August 5. Handsome engraved Certificates of Award will be given to those pictures thought meritorious by the judges.

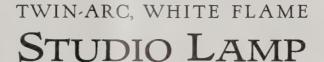
Remember, too, that if you send in your dues now, you can get your badge at once and avoid being delayed when the convention opens. Treasurer J. F. Rentschler, Ann Arbor, Mich., has badges ready.

YOUR LIGHTING PROBLEMS VANISH

When You Install a



PERKINS "HI-POWER"



This truly wonderful arc lamp—the product of many years of almost ceaseless effort, is not an experiment. It is indeed a reality—the very acme of perfection in studio lighting.

IMPORTANT

Every photographer knows the importance of being able to secure just the right kind of negatives regardless of local weather conditions. The Perkins "Hi-Power" eliminates all handicaps—production with profit always.

Ample light for every photographic purpose—whether direct, indirect or diffused.

A FEW FACTS

It will interest you to know that the Perkins "Hi-Power" assures success in commercial photography, as well as in general portrait work—permits operating at highest possible speed and guarantees positive uniformity. An ideal lamp, simple in mechanical construction, with no intricate or complicated parts—independent automatic carbon feed.

Ask for descriptive circular.

THE PHOTOGENIC MACHINE CO. YOUNGSTOWN, OHIO

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

SEND A NEGATIVE

for a free sample print on our New Platinotype paper-warm black vellum surface, buff stock.

WILLIS & CLEMENTS, INC.

713 WALNUT ST., PHILADELPHIA, PA.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO. KALAMAZOO, MICHIGAN

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia

P. H. KANTRO PORTAGE, WIS.

Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.



New England Convention

The Convention of the Photographers' Association of New England will be held in the Hotel Statler, Boston, Mass., October 4 to 6.

Liberal prizes are announced, among which is a scholarship to Winona School in 1928. The plan of the scholarship award opens the way for the various amalgamated societies to follow the example of New England.

Following is the List of Prizes:

First Prize—\$200 in gold, for the best portrait. Second Prize—Silver trophy.

Third Prize—Bronze trophy.

\$50 in gold—For the best commercial photograph.

J. H. Garo Trophy-For the best landscape.

W. G. Homeyer Prize—A Cooke soft focus portrait lens, value \$180, for the best portrait by artificial light.

E. L. Byrd Prize—\$100 in gold, for best pictorial composition; picture to be judged solely on its artistic conception; not limited to any subject.

Scholarship at the Winona School—Exhibit of three pictures; to be awarded to person showing greatest promise of future development.

CANDY AD COMPETITION-\$100 IN GOLD

For the best photograph to be used in advertising candy.

Donors are willing to pay \$25 each for such additional pictures as they consider to have sufficient merit for publicity purposes.

Pictures may be "stills" of boxes of candy, or photographs containing figures which tell a story suggesting the use of candy. (This is a fine opportunity to evolve something original.) All pictures should have an atmosphere of exclusiveness and refinement. Winning pictures to become the property of the prize donor.

When models are used, release must accompany each photograph.

For the benefit of those entering the candy contest, further particulars as to style of boxes, make of candy, etc., may be had by communicating with W. C. Noetzel, Newton Centre, Mass.

Complimentary Exhibits—For those not entered in competitive classes.

It is particularly requested that pictures be sent unframed—no picture to be larger than 20 inches, either dimension. Each exhibit must be marked plainly, stating the class for which it is intended.

All competitors for prizes, except the Candy Ad Competition (which is open to the world), must be members of the P. A. of N. E. Awards will not be made on any picture which has previously received a prize.

All pictures must be in the hands of the Hanging Committee before October 1st.

Address all packages—Photographers' Association of New England, Hotel Statler, Boston, Mass.

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

"Can't Get Away"

The occasional dropping out of our fellow business men, compelled by failing health or by death itself to give up the practice of their profession, sometimes, but not often enough, causes us to wonder whether we are physically equipped to stand the strain ourselves.

The older we grow, the more it is impressed upon us that the building up and keeping up of good physical condition is a vital factor in our success. The men who suddenly break under the strain serve as examples to warn us of what may happen to us. Also the men whom we see going on into the seventies and even into the eighties, and continuing active and happy, serve as

examples to show us what may be for us if we will be careful.

We are urged by family and even by our physicians to take vacations, to take two weeks or a month off each year. We are told that we will do better work and more of it in eleven months per year than in working the full twelve months. We listen and agree and reply that we can't get away.

We think we can't get away because we think we can't afford to lose the time and to spend the money. But if we really believed that it would pay us to take vacations, we would do it. As a matter of fact, we cannot afford *not* to take vacations. Going without a vacation is the most expensive policy we can adopt.

We say we can't get away, but, by and by, we have some kind of a breakdown and we do get away, probably under very undesirable conditions and often without the opportunity to plan the absence in advance. The man who thinks he can't get away may hang on for a long time, but he will be taken away the sooner in the end, and the lack of occasional short vacations may result in a long vacation at a sanitarium or in a hospital, where he will have all the disadvantages of being away from business, with the resultant detriment to the business, without

any of the fun and recuperation that would come had he taken his vacations voluntarily and frequently.

If you have told yourself thus far this summer that you can't get away, give the subject a little further consideration and make up your mind that you will get away whether you can or not. It is better to borrow the money and steal the time for a voluntary health-preserving vacation than to have to shut up shop later for a long health-restoring vacation. Money spent to keep well is much better spent than when used in trying to get well.

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The Incontestable Photograph

There is so much propaganda afloat, and so many seemingly extravagant claims made for discoveries and new inventions, that the discriminating public is entitled to chapter and verse for statements made. Therefore. in the realm of photography, it is but fair to relate instances when the claim is made that photographs are incontestable evidences of fact. A few examples of our meaning are pertinent: A real estate operator had little with which to prove his claims but a map much ink-stained and in the last stages of dilapidation. Confessing his troubles to a photographer, the artist filtered out the most of the stains, pasted the tattered map on pressboard and took a photograph of the result. A clear enlargement enabled the realtor to prove his claims in court.

A motorist sued a Western county for \$40,000, claiming that a rut in the highway leading to a concrete culvert threw him out of control of his machine, resulting in smashing his outfit and injuring himself and those riding with him.

The county officials, suspecting fraud, had a photographer picture the culvert with the claimant pointing to the rut that proved his ruin.

It was afterward shown in court that the only rut in the vicinity, and the one he was pointing to in the picture, was beyond the culvert in the direction he was going!

His case curled right up and died.

A meter reader for a gas company found a case where the pipes had been queered and reported to his office. An inspector took a photographer along and a photograph of a by-pass to beat the meter was taken and used in evidence to convict the tenant of theft.

A suit for damages to a motor truck, instituted by a manufacturer against a rail-road company, was thrown out of court after the case had hung fire for five years. Two sets of photographs were submitted in evidence; those by the manufacturer, recently taken, lent color to his contention, but the railroad company had a photograph of the environment on the date of the accident which gave an entirely different aspect of the case, and established a legal defense.

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Mr. and Mrs. Johnson

The general run of us would positively starve to death if set down to face the problems solved by our forebears. Then, the man of the family made a habitation and chopped fuel from the forest, shot his meat and grew the corn. The woman spun, wove and clothed her folks, beside feeding them. We do not regard them as wonderful—we lightly account the toil and terrors of the wilderness and consider that all in the day's work. The job of each was to protect the life of others.

Existence in these days is highly specialized—astonishingly so.

Take, for example, Mr. and Mrs. Johnson, of New York, explorers, photographers and lecturers, just returned from spending four years in the African jungle, during which time they took motion pictures of charging elephants, lions and tigers and other wild things.

A shot from Mrs. Johnson's rifle saved her husband's life when she brought down, in mid air, a lion which leaped at him as he was filming its rush.

Later on, as she was grinding film in front of a charging elephant, his trusty gun saved her from being trampled.

The New Calendar

President George Eastman, of the Eastman Kodak Company, has again assumed championship of the important matter of calendar reform. In a former issue we gave an extended account of Mr. Eastman's activities in this field; this notice is simply to report progress in a measure which has our hearty approval.

As before stated, Mr. Eastman has found the Gregorian division of years irksome in business. Statistics at present are never exactly comparable. Therefore he is throwing the weight of his influence in the scale with the International Fixed Calendar, devised by Moses B. Cotsworth, of England, something considered well worth adopting by a committee of inquiry of the League of Nations.

Mr. Eastman, in supporting the revised calendar, has recently issued new documents, and calls attention to potent business men who have come out in favor of the idea. Among the many are President White, of Armour & Co.; Chairman Beatty, of the Canadian Pacific Railway; President Cutter, of the United Fruit Company; President Wilcox, of the International Silver Company; President Chester, of Postum Cereal Company, and President Wilson, of American Writing Paper Company.

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The Poem the Cat Brought In

A new synonym for copy cat was introduced by an ad-smith with a sense for humor, in the metaphor of "photographic plate," in a line of verse.

We might apply this term to the regular epidemic of display lines in advertising and poster work, where exclamation points now must incline to the northeast at a violent angle to be in fashion, like the photographs of Pisas celebrated tower.

There was a rage for pencil signatures on photographs and many of our art photographers might also profit by the suggestion that their Horace Greeleys are not necessarily a good substitute for less artistic John Hancocks. It is not always easy to find out where a picture comes from, especially when the photograph may not stay in the home town. Then if the picture quality really makes a noise like an order, in the minds of a possible new customer, the orders are going to be harder to place, even if the artist may be a great one.

We seldom venture into poetical fields and our alibi here, given in advance so that our contemporaries may not accuse us of being a photographic plate for verse, is that we clipped it bodily. The spasm follows and you will find the photographic allusion in the fourth-from-the bottom line.

WHAT PRICE—HADES?

One thing that gets my "nanny-goat" And makes my gorge begin to float, Is how *some* birds, who copy write, Will "lift" their thunder, overnight, From that bald-headed pioneer, Who's forged ahead, the way to clear.

Last year's most thrilling acted story
Went by the title: What Price Glory?
It made a hit; then came the crew
Of imitators, flagging you
With What Price Onions? What Price Shoes?
What Price Halftones? What Price Booze?
What Price Coverage? What Price Space?
What Price Corsets? What Price Lace?

Some day, these photographic plates, Will knock at St. Pete's pearly gates. They'll knock but once; thenceforth they'll yell: "We stole his thunder: "What Price—Hell?"

33

The Photographer Wasn't Careless

The carelessness of a photographer, or perhaps of the owner himself, was revealed in the announcement of the loss by fire of a celebrated autograph album of the late Alexander M. Carlisle in England.

Twenty-four hours later the photographer, in whose shop the owner had left it for photographing a few days before his death, appeared with the book, which contained priceless signatures of the former Kaiser, King Edward, Caruso, Paderewski and many other notables. Carelessness can be excused under these fortunate circumstances.



MISS I. DEAL DISCUSSES GENERAL STUDIO BUSINESS

A young fellow was proposing to the girl of his heart. "I'm poor," said he, "but poverty is no disgrace."

"No," replied the alert 1927 Miss, "but that's about the only thing that can be said in its favor!"

What is the use of getting along on a limited amount if we can figure out a way to live more comfortably and even luxuriously, without driving ourselves past the endurance point? People who are doing work that is intensely interesting to them, do not even know that there *is* an endurance point. They lose themselves in the work at hand, and emerge from it refreshed rather than enervated.

It is our belief that to the portrait photographer a little semi-commercial or illustrative advertising work, mixed with the portrait sittings, would be refreshing. one can doubt that it would be profitable to the man who can both make it and market it. The average photographer feels that he can neither make nor market it. Why? Because he hasn't tried! He does not seem to realize that this is a tremendous new demand that advanced advertising methods have created, and that there are very few who have been doing this work long enough to be considered experts in either the making or the marketing. This particular phase of our craft is in its infancy. Those who pioneer now and try it out in various ways to see how it can most practically be put across, will reap a rich harvest in the years to come.

Colonel Lindbergh did not wait for some one to show him the best way to cross the Atlantic. He worked it out for himself. Others could give suggestions to guide, but in the main, his path lay over an unblazed

trail. You can enter this field of photography with the consciousness that in the main it is an unblazed trail. There is no cut-and-dried method of procedure to hamper your efforts along another line, and prevent you from putting across a better idea than those now tentatively in use. This should give you a tremendous sense of exhilaration of unlimited opportunity.

Let's take a look at some of the stumblingblocks that loom so large to those who claim they block their path in this new line. One is the factor of location. The idea is prevalent that one must live either in New York, Philadelphia, or Chicago to market illustrative advertising work. What a mistake! Any one who can get hold of a cake of soap of a well-known brand, for instance, can develop a sales thought in connection with it, work out a plan, make a negative, and send the resultant squeegee to the advertising manager of the concern making the soap—no matter where he may be nor where you are. Advertising managers are not asleep to the best interests of their firms. In a case or two your ideas might perhaps be stolen, and you yourself get nothing in this way of marketing your product, but not often. The man who has ideas and the energy to carry them out cannot be held down whether he lives in Manhattan or Timbuktoo. Note we said—the energy to carry them out. The man who sits and talks about what he could do if he had the opportunity or the capital or what not, is beaten before he starts. There is always something within our reach right now that does not require more money or strength or time than we have. It requires only the determination to make a start in a humble way and do our best with materials at hand. Other photographers are selling semicommercial photographs in this way—via the mails—and so can you. If you make something that is good enough, you can rest assured that these keen advertising men, who always keep their finger on the public pulse, will recognize its appeal and be more anxious to buy it and other specimens of your work than you will be to sell them. They will not use your idea and cheat you out of your rightful pay, if only because if they did do that, they couldn't get any more of your work! Don't worry about that. Just devote your thought to making some good negatives with real appeal and "pull."

The next important argument to that of unfavorable location, which these selfdeluded photographers put forth, is the question of models. They claim, with truth, that the best semi-commercial pictures contain a human interest note. That is obvious to any one who flips over the pages of a good magazine. Granted. But they also claim that they cannot get models. And that doesn't hold water. They feel that way largely because they have never used models, and don't know how to go about That is understandable getting them. enough. But they only shut the door to their own success when they say they can't get them. We never get anywhere when we start with impossibilities. It ought to be apparent to anyone that where there are human beings there are potential models You don't need professional models. Perhaps you are even better off without them. All you need is a discerning eye and some idea of what you want. Suppose, for instance, you have worked out an idea for a jewelry ad. You want a lovely hand holding a string of pearls against a background of-etc., etc. The minute that picture is complete in your mind, you will begin unconsciously to seek for a lovely hand. You will notice hands in restaurants, in theatres, in your home, in the studio. Suddenly just the hand you want will come to light. Suppose it belongs to a customer. What is to prevent you from telling her

exactly what you want and promising her a picture, if she will let you use her hand? She will probably be flattered that you consider her hand so lovely, and glad enough to do it for the picture particularly as it will not be recognized by the public as her hand and she will not be criticized by her friends.

You agree that is easy enough in the case of just a hand or foot or some other unrecognizable part of the human anatomy. But you can't get away with it for full figure, and your next idea demands a smiling young girl. All right then. A smiling young girl you must have. If you live in a large city where there is an art institute or art school of any kind, get in touch with an instructor who can suggest a model for you. That is simplicity itself in the bigger towns. You will have to pay her from \$3 to \$5 an hour, so you see the advantage of having your idea for your picture thoroughly worked out in your mind before the actual



"THE VELVET HAT"

J. B. POTTS

sitting. It will save much time and confusion, and consequent expense.

Suppose your town is small. There is no art school and not even an artist of any kind who might help you out. First, why not put an ad in your local paper, and a card in your show-case? There are lots of young girls who are willing to pose for the fun of it and still others who don't think it is so much fun, but who badly need a little extra money.

Then, a local department store or ready-to-wear store is often a good place to get hold of girls to pose. You can be sure there is a way. Mr. Blank in desperation once because he could not seem to get hold of a certain type, took his receptionist, Miss I. Deal, and stood on a street corner in the busiest part of town. When the type he needed came by, Miss I. Deal stopped her and said courteously:

"I wonder if you would mind stopping to speak to Mr. Blank for a minute. You know him, don't you—the artist? I presume he has photographed you or your friends, and just now he has a wonderful idea in mind with which you could help so much if you would. This is Mr. Blank."

Mr. Blank bowed courteously, as if to a regular introduction, and briefly stated his case, requesting the young lady to call at the studio the next time she had an opportunity, to talk it over at least. Both Mr. Blank and Miss Deal emphasized the fact of his search for just the right one, and that this young lady was the only one who qualified, etc.

The first woman approached 'refused. Nothing daunted, Miss Deal and Mr. Blank stayed at their post. Fifteen minutes went by before another possibility came along. This one accepted. Perhaps the first experience had given both our friends a little more assurance in their approach. At least the first woman had listened to them and showed no indignation at the proposition, even though she refused. This gave them courage.

It is seldom that you will be driven to

When standing on street corners. becomes known that you are interested in finding models, they will bob up apparently from nowhere—men, women and children. Then, you know, there are countless ways in which you can use your own friends, even for full-figure work. The head can be turned aside or shaded by a big hat, and the features changed considerably in the retouching. It all makes work and requires thought, but it can be done, and it is certainly absorbing work. When Mr. Blank has spent an hour photographing a fussy dowager, whose double chins are only overshadowed by her hauteur, he finds it a real rest to put in the next hour working with a model on a perfume ad. All the manipulation of lights, etc., he does not consider as work, for he can lose himself in it, instead of having to be agreeable and interesting. It is the deepest rest to be able to sink one's personality in one's work. Mr. Blank finds it a far better tonic than knocking off early and going to the ball game. It has the extra advantage of being constructive, and bringing in a nice little extra revenue.

The third objection which the portrait photographer raises against attempting the semi-commercial work along with portrait sittings is that he has no samples and does not see how he can get any. That is the most futile argument imaginable. Of course he hasn't any. But he can make some. Even the statement that he hasn't any now should be made with mental reservations, for we know one photographer who went over his old negatives and proofs and cut out and enlarged bits here and there. The first thing they knew he had samples of jewelry —hands bearing rings, fingering pearls around white necks, etc. He had samples of furniture—graceful chairs, drapery thrown carelessly over them, wicker high-back garden chairs with sunlight streaming through, etc. He had cut out bits from home portrait groups, etc., some with figures partly showing, but none identifiable. With this collection he sallied forth to get some orders from the local retail dealers in his



Uldine Utley, a thirteen year old girl evangelist preached a sermon on deck of U.S.S. Pennsylvanica when fleet recenty anchored in Hudson River. H. Moses, of New York Sun, with Hammer Press plate shows part of her large and interesting audience.

own. It didn't take him half an hour to get an order for some catalogue work for he town jeweler. After that the ice was proken and the other local dealers followed uit. You do not always need samples of ug pictures to get an order from a rug lealer: If you can show him good ideas you have developed along other lines, and will ubmit at least one negative for his approval without charge unless he is satisfied, he is ikely to meet you half way on the rest of he proposition.

Suppose you have no old negatives or its of negatives that qualify as samples. Think over the various industries repreented in your town until one appeals to ou, and the beginning of an idea for a legative comes to you. Then go to the ealer in that particular merchandise-furiture, jewelry, flowers, rugs, luggage, or thatever it may happen to be-and tell him our story. Tell him that you want some ample negatives of his particular kind of roduct for uses of your own and you want borrow some of his goods to try out some ew ideas. Tell him that in return for that avor you are willing to give him one print f each of the several negatives free-a print nat he can use in a window display preferably, for that will bear your name and will further help you to get business. Even if he refuses to let you put your name on it since it is to advertise his goods, you can still point to it and tell other local merchants that you made it, and he will, of course, bear you out if they ask him about it.

Well, the average merchant will accept your offer gladly, for you are giving him something for nothing, and you will guarantee safe return of the goods he lends for photographing. He loses nothing and gains a lot. You get a possible customer, and some good samples which you can mail to concerns in other cities handling the same line. There is no limit to the possibilities of sale from those few negatives, unless you sell some firm the *exclusive* right to them, in which case they should pay well. You will, of course, guarantee not to sell the same print to two firms in the same city or town.

What is to prevent you from experimenting with negatives of articles which command extensive national advertising? Take the well-known brands of cigarettes for instance, that at present lean more toward drawings and paintings. The firms advertising them spend thousands every month, and a really interesting photograph should

command their attention. It is all very well for you to say that they place their advertising through certain agencies, etc. Of course they do. But if you send in an interesting photograph to their advertising manager, and he takes it to the agency and says, "Look here. This is a great picture. We want that in our next ad," they aren't going to refuse. And the agency, if your work appeals to them, will have fifty other openings for you. This world is not so crowded with good sales ideas and pictures that there is not plenty of room at the top for yours.

There is one sure thing about it. Before you get negatives that are really good, you will have to experiment quite a bit. We will go into the more technical points later. In general it is safe to state that you will have to set yourself a definite "stint" to do, or the regular routine will push this new departure to the wall every time. School children get their lessons prepared each night, because they know that the next day their teachers are going to demand recitations from them. If a teacher said: "Now, children, here is your assignment for January. At the end of the month I shall expect you to know everything between pages two hundred and four and three hundred and ten"you know about how much those children would know on the morning of February first. But she says every night: "Now, children, tomorrow I want you to be able to tell me all about this and that. Read from page ten to page sixteen carefully."

You will have to be both teacher and class. Set yourself a certain number of semi-commercial negatives to be made each week, and make sure that Saturday night never rolls around without that work being accomplished. Then one day, after you have made a number of mediocre ones, you will have what some photographers call a happy "accident," and the developed plate or film will show an unusually beautiful and appealing bit of work.

Only it won't be an "accident." It may surprise you in that particular instance, and be much better than you had expected that particular negative to be; but unconsciously to yourself, you have put into that piece of work the experience gained from the preceding trial work. It may surprise others who have not been working along those lines, and they may call it "lucky." Colonel Lindbergh—we can't stop talking about him-was not lucky. He had put in seven long years in the air mail service-years of study and observation. No wonder he did not expect people in Paris to know him or make a great fuss over his exploit. To him it was the natural outgrowth of his work and preparation. It was a normal development. To them it was heroic and wonderful —the previously considered impossible.

There is no "accident" in our work. We get just exactly what our honest effort deserves. We may get it in an unexpected way and an unexpected moment sometimes, but it reflects our past experience just the same.

"Never had an accident, you say," said one countryman to another, "What about the time a bull tossed you over the hedge?"

"That was no accident," replied the other, "he did it on purpose!"

3

Roll holders for Graflex cameras do not take the regular Kodak film, but instead they need a special cartridge, where the film is rolled face outward. The older types of roll holders do not take the newer film and vice versa.

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Cracked enamel ware trays mean trouble later. The careful man never stacks trays, especially those of the same size. Hypo in fixing baths will react with the dissolved silver and forms ferric bromide. This attacks the silver in the negative and you get silver bromide, and, of course, this dissolves in hypo, leaving pinholes. Iron rust particles, which get into the tap water, have a tendency to produce pinholes, but such troubles ought to be checked by a good filter on the faucet.

Practical Commercial Photography

W. H. HOEDT

Before the days of process engraving, producing pictures commercially for the industries was extremely limited. Selling goods by photography was done very little. Engravings were made, in the early days, by hand, being first drawn on wood, so that it was necessary for an engraver to be an artist as well.

Most of the material made in this way was used for catalogue work. Little pictorial advertising was done thirty-five years ago. At best, any process of that day was slow compared to our modern process of reproduction. Selling goods by the use of pictures has become a specialized profession and manufacturers pay handsomely for good work that will sell goods.

When the foundation of our business was laid, it was with the distinct understanding that every picture made must bear a message that would be profitable to the buyer. To sell a man a number of negatives, because he ordered them, did not interest us so much as the purpose the illustrations were to serve. In the early days a

great deal of missionary work was required to develop a customer to the point where he would call us in to counsel with him as to how best to develop his sales with pictures.

A point in mind is that of a large manufacturer of machines in Camden, N. J., who had a machine installed in New York City, which three prominent photographers said could not be photographed. The machine was 186 feet long, placed in a room 230 feet by 48 feet. The client specified that the machine had to be taken straight on from the side, as no perspective or distortion was to show. We sent two men to New York. Ninteen exposures were made and these pieced and cemented together by experts at a total cost of \$457.00 to obtain just one finished picture of this machine. You will say that this is a lot of money, but you must remember that the sale of a machine of such immense proportions is limited to about three hundred concerns. An engraving was made of this photograph, 500 copies printed and sent out by mail at



Courtesy of American Boy

W. H. HOEDT

a total cost of \$212. This cost added to the price of the photograph, \$457, was indeed a very small amount when it is realized that one order for a machine costing \$200,000. was received as a result of this direct by mail method.

To illustrate again, a woolen yarn manufacturer had a skein of wool photographed, but the photographer stopped his lens down so far that the fluffy woolen yarn looked like rope. We were asked to do the job over, and I remember my first impression of that little ball of wool—how light and fluffy it looked. We used a soft focus lens which produced the desired result.

Apart from being a decided help to manu-

facturers, the advertising field offers great opportunities. A few compositions of varied subjects accompanying this article demonstrate the wide field open to us all.

In our studio we have nearly every kind of camera made ranging from microscopic to movie camera. We have in our employ thirty-one expert camera men and artists who occupy over 15,000 square feet of floor space, keep three large galleries busy seven hours per day, everyone in our organization is given a bonus at the end of the year, and each person is covered with life insurance equal to his yearly salary. We are always glad to show our friends everything we have in the institution, believ-



Courtesy of Pittsburgh Plate Glass Co

W. H. HOEDT

ing that good fellowship will do more to help the photographer solve his problems and lighten his burdens.

A few years ago a gentleman was sent to us. He told me he had spent two days among photo-engravers, photographers and artists in a desperate effort to have done what they all said was an impossible job. An advertising agent (a client of ours) sent him to us, telling him that if it was a job that can't be done we would do it. "Is that right?" he asked. "Yes," I said, "we try to do the impossible, because if you think we can do it there must be a way out. We will work it out together."

The problem this gentleman had was a big one. He happened to be a manufacturer of plumbing supplies, having started in business since the war. He was anxious to get some big accounts, especially from the Government in the reconditioning of a number of their large ships. He was confronted with the problem of having no catalogue or pictures, although he was considering having one made. In submitting Government contracts, a picture of the goods with specifications is necessary. It seems that some of the older companies, who had been bidding on similar work from year to year, were not so particular in sending in their estimates. They would tear out parts of a catalogue, paste them on the estimate, making at best a messy presentation. For some reason a new bidder had little show. But this chap had just come back from the war, was in his early thirties and very much full of fight. We talked over the problem together. When he finished telling me what he wanted I knew we were faced with a big job. I worked my seventeen assistants four days and five nights continuously in order to finish the job. We not only photographed



Courtety of Tetley Teas

W. H. HOEDT

the sixty-three original bathroom fixtures, including tubs, sinks, showers, etc., but had to retouch them by drawing in tile and floors, etc., then rephotograph them and make 756 prints mounted on linen, bound in a leather cover with the name of the ship printed in gold leaf lettering, and the name of the captain, ship's architect, sub-contractor, etc. We made up six complete copies with which my friend went out to "carry his message to Garcia." After six weeks, he landed the contract which was considerably over \$100,000, and upon receiving my bill for \$1,632 he called me up to say that if the bill had been 50% higher he would have considered it cheap.

It is work of this kind that requires men of intelligence and training; and such men in our studio are paid from \$50 to \$200 per week for their services. We have all kinds of photographers come to us weekly to

secure positions, but few make the grade, because the majority have lacking that something above the ears which makes them different from the general average. They know all about the chemistry, exposure and developing of plates, in fact are studio and laboratory experts, but do not possess that imagination which is necessary in interpreting the thought the client is trying to put over, and the sales sense which is extremely essential.

Quite often advertising campaigns are planned six months to a year in advance, which makes it necessary that pictures be taken out of season, that is fur coat and heavy underwear advertising is oftentimes planned during the summer. And summer pictures are prepared in midwinter.

One case in mind is that of a lawn mower concern, who decided in December to plan their spring and summer campaign. One of



"STILL LIFE"

the pictures was to illustrate a group of girls having afternoon tea on the lawn of a beautiful home in the suburbs. The picture of the girls drinking tea in their summer clothes was posed in the studio. A negative from stock photographs, which we have continually on hand, was superimposed with the photograph of the girls in such a way as to make the girls actually appear to be sitting on the lawn when the finished product was delivered to the client. Very delicate laboratory work in the enlarging room is required for this character of work, and when done perfectly, a most satisfactory result is obtained. Prices for this character of work range anywhere from \$75 to \$150 per photograph.

Another case where complicated photography was necessary on a national advertiser's campaign, was that done for the Pittsburgh Plate Glass Company. Four men had to be taken out on this job to carry two large pieces of glass, one of plate glass and the other of ordinary glass, so that the photographs could be taken through them, to show particularly how the vision is distorted in looking through the ordinary glass, and how perfectly clear appear the objects

through the plate glass. Illustration will show the finished result.

In taking these photographs it was sometimes necessary to make two or three trips, because if the day should happen to be windy, the glass, which had to be held in place by the men accompanying the photographer, in all probability would move and blur the result. It was a very difficult matter to tell on the spot whether movement had occurred or not. Sometimes as many as a dozen different negatives or shots of the very same thing were made in order to insure against this possibility of movement and diffusion, but the greatest disappointment in taking this series of photographs was to find, after traveling some 20 or 30 miles, just as the destination had been reached, that the glass, which is always in a state of vibration, had suddenly cracked in half, making the trip a disastrous one for that particular day. All these trips and accidents, which do not always show in the finished result, and over which the photographer has no control, enter into the cost of the picture, but if the photographer is a live enough salesman, he can easily convince his



Courtsey of American Boy

W. H. HOEDT

client by producing the evidence before he obtains the finished results.

We always make it a point to take as many photographs in a series as possible at one time rather than go out for one single illustration at a time.

The point in mind is, for instance, the American Boy series, which we have been running for some ten or twelve years, in which certain characters must be carried through several months of advertising. often happens that we make arrangements with some ten or fifteen boys who are to be the principals in these pictures, only to find that one or two of them are sick, several perhaps arrive late on the job, others have to remain after school, etc. No amount of management possible can take away the human element when models are used, especially in this particular case when athletic uniforms, clothes, overcoats, baseball and football outfits, etc., are secured for them in advance, obtaining the size, etc., to suit the age of the boy. No amount of substituting will enable us to use a 14 year old boy where an 8 year old suit has been obtained, all of which has a tendency to complicate matters and spoil a perfectly beautiful day.

The field of still life photography, in which pictorial composition plays an important part in the portrayal of commodities, certainly opens up one of the most remunerative fields in the whole gamut of advertising photography. Silverware, food products, wearing apparel, etc., are perhaps among the greatest space buyers in our national magazines. The skill with which the environment is used around the product most often determines the selling value of that commodity, and it is for that something, whether you call it skill, talent or art, that the photographer can make his charge and create for himself a very productive bit of business.

The last bit of advice that I would like to leave with my confreres is that of having a small space, either in the studio or laboratory set aside for scientific research, in which can be worked out your little problems from day to day. We maintain such a laboratory in connection with the University of Pennsylvania in which we keep three men steadily employed on research work alone, and the expense of maintaining this laboratory has been more than offset by the class of work and the more efficient way of operating our studio.

It has been our pleasure to have visitors come from all over the country, either on conventions or otherwise, and it is always with a great deal of pleasure that we show them everything we have which would possibly be of interest to them. We compliment ourselves on the fact that we have no secrets, or processes or patents that make us stand out from anyone else, but that we firmly apply our shoulders to the wheel of progress with a view to not only increasing the standard of photographic advertising, but to help our fellow photographers as well.

33

Photography Extraordinary

A photographic device which records what happens in a millionth of a second has been perfected in one of our research laboratories.

In fact, if there were need of recording what may transpire in even a fraction of that time, the contrivance will do it for you.

If a millionth of a second makes no appeal to you as an interval of time, it may be said that its relation to a whole second is about that of one day to the time that has elapsed since half a century before the founding of Rome in 800 A. D.

Electricity has here been conquered by the photographic film, and obliged to take its own picture!

The instrument is known as the Dufour cathode ray oscillograph, and until its advent little, if anything, was known of just what phenomena develop when lightning strikes a transmission line, or a lightning arrester functions.

Somebody has to know these things to protect the rest of the folks in this complicated world.

The Unworked Gold Mine

C. H. CLAUDY

Some business philosopher has said that there is an unworked gold mine in every business, and that all any one has to do to make a lot more money than he is making is to discover it and go to work.

One of the unworked gold mines in photography is well-known to every one, but unworked because of the difficulty of making the customer see the point without also offending him or her, or so saddening them that they don't return.

Of all the glorious things which a photographic portrait does for us—and they are many—there is none comparable to its power to keep the dead alive.

Anyone who has ever lost a loved one—father, mother, wife or child—knows what value the photograph has. But he doesn't know all its value; he doesn't know, for instance, that without it, the familiar and loved features would fade in the fallible human memory, and that, without the picture, the mental image in time would become blurred.

It is this of which the photographer must persuade people; he must get it into their heads that the time to remember loved ones is before they have gone on the long journey. But to do that without talking about death and making people feel badly is a problem—and it is the problem which makes it an unworked gold mine.

Here is one answer; a sentence some one wrote when struck with a flash of genius: "So long as we love those we lose, we

never lose those we love."

Can you imagine anything prettier of its kind? Anything more beautifully fitting for the argument that he or she should bring father and mother in to be pictured before it is too late?

I can't—and it's my business to think of sentences for advertisements!

Of course, you don't talk about death in

print! That would never do; you just hint at it; for instance, like this:

"So long as we love those we lose, we never lose those we love"

We lose our babies in grown children; We lose our brides in their mother; We lose our parents in Grandfather and

Grandmother;

But if we have them in photographs, they stay with us.

Then we have them as they were, as well as they are!

B'Jones 41144 Main Street Any Town

There are other ways beside the printed advertisements in the daily or weekly paper. Booklet, leaflet, folder, blotter, calendar, letter, telephone call, conversation, talk before the Rotary or Kiwanis Club, lantern slide in the picture show; it makes less difference how you get the idea over to your public than that you do get it over.

The old poet said it was better to have loved and lost than never to have loved at all. The modern version says, it's better to have lost and loved than never to have lost at all! The photographer's version is that it is better to have pictured and kept than never to have had at all—and the clever advertiser is the one who works the gold mine.

Don't think they won't "get it." The point is that they will get it for themselves, and not associate you with the idea of death, which is what you want to avoid. Advertise "Bring the child in for a picture, because she may die this summer" and you'd drive all the parents into a league against you. Advertise "Picture her before she grows up—you'll want to keep her in your hearts the lovely way she is today" and they'll see it, not only as you say it, but also the other way; they'll think of the Grim Reaper, too!

Photographs keep love in the heart. I do

Perfect Negatives

AND HOW TO MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages, 60c per copy, postpaid

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PRINT PERFECTION AND HOW TO ATTAIN IT

DR. B. T. J. GLOVER

Price: Cloth, \$1.25; Paper, 60c.

DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

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Importer and Trade Agent
636 South Franklin Square, Philadelphia, Pa.

not say that love stays not without the picture, but I do believe that the pictured image is of the greatest use to lovers, whether they be man and wife, boy and sweetheart, mother and child or child and father. Every one else believes it, too, whether they say so or even think so-the hunger for pictures of those we love is sufficient proof. But the gold mine is in making more people think of the beautiful truth in the quoted line; that so long as we love them, we cannot lose them, whether they are here or elsewhere, alive or dead. And the photograph is the great power by which the love is kept fresh and clear in the heart.

Nay, friend reader, I am not being in the least sentimental—I am just talking first-class business psychology. For every sale of anything not a necessity, in the sense that it is needed for the preservation of life or physical comfort, is born of an idea, a desire, a wish in the mind; and he works the gold mine who is skillful in putting the idea in the minds of enough customers.

Try it for a while, and see!

P.

Resemblance in Portraiture

When a pictorial photographer sets out to make a portrait he has two principal ideas in mind; the first is to obtain a likeness of his sitter, and the second is to obtain a pictorial result. The two ideas are not always closely associated with each other, because in following the second aim the artist may fail to succeed in the first. The two ideas do not really coagulate in spite of the fact that the final result must be a mixture of them. What is it that makes a portrait pictorial? It is not easy to say, but I amagine that a portrait, to be pictorial, must be more than a likeness of the sitter; it must be the expression of character or of an emotion depicted by the face, together with some indication of the cause of the emotion or of any features which determine the character. To succeed in this the photographer requires keen observation, intimate sympathy and the ability to read character.

In the back of the artist's mind, however, there always lurks the idea that it is necessary to make first and foremost a likeness of the sitter. The professional photographer, of course, has no alternative but to make as good a likeness as he can; he thereby works under a great disadvantage if he has any craving to make more than a likeness because he usually sees his model for the first time at the actual sitting and has little opportunity of studying his or her characteristics. But, as Ruskin has said, "recognition is no proof of real and intrinsic resemblance." We might consider a concrete example, to prove the truth of this assertion, by setting three photographers to portray the same sitter. The first one might possibly obtain a portrait possessing an exact accuracy of feature, but entirely lacking in expression. This result would constitute an excellent resemblance, but as a picture it would probably fail. second photographer might obtain a portrait in which strict delineation of the person's features were neglected, and yet he might, at the same time, have captured a mannerism of the sitter-a mannerism of which few people, other than friends of the sitter, may be aware. The resemblance in this instance would possibly be somewhat remote, but the photograph would have more value from a pictorial point of view because the interest of the picture would be focused more on the expression or mood depicted than on the likeness of the sitter. The third portrait may show none of the ordinary expressions of the sitter, but, as chance would have it, may just portray one expression which passes over his or her face on rare occasions, and consequently still fewer persons would recognize a likeness in the portrait.

We should have, therefore, three portraits of the one person, differing from each other in marked degrees, and the question necessarily arises as to which is the most truthful portrait. They all represent certain aspects of the personality of the sitter; the

first portrait would probably please the most because it shows the sitter in his normal light. But for pictorial purposes, likeness should not slavishly dominate the expression of character; in judging the portrait as a picture the spectator should banish any interest he may have in the sitter and should approach it in a spirit of inquiry. What can be learned from the face? What does it express? What was in the sitter's mind at the time? These are the questions that should be asked by the spectator. The success of the picture can be measured according to the answers to these questions. And if the spectator becomes more interested in the character and personality of the person depicted than in his or her facial contour, then it would be at once apparent that the other two portraits would most likely be the more pictorial.

There is one other resemblance to be considered in portraiture, and that is not individual or personal resemblance, but class resemblance. Some portraits do not lead the spectator to think of the individual photographed, but of many similar persons; I do not suggest that we look at a portrait and think nothing more of the person photographed, but our minds wander off from contemplation of the one particular person into the contemplation of others of similar calling. The sitter typifies a class or an age, and our appeal is generalized. For instance, an old fisherman interests us not only in himself—and there is usually character in great force in a fisherman's face due to the influence of the sea and to his fights with the sea-but in other fishermen whom we have seen on various occasions. Of a portrait of an old lady, "with a puckering up of the lips, a cautious introversion of the eve under the shadow of the bonnet, indicative of the feebleness and suspicion of old age," reminds us of other old ladies of our acquaintance. But divest the old fisherman of his jersey and the old lady of her style of dress, and put the former into his best clothes and the latter into an unsuitable dress, and the appeal of the picture will not be so definite. It depends upon whether the face is interesting or not, for in these circumstances our interest will be directed solely to the face. It may be that this particular fisherman's face lacks character, and so he will appeal to us infinitely more in his sea-stained jersey—bringing to our minds hosts of recollections—than in his best clothes. It is not a question of resemblance of face, but a resemblance to a particular class or age, and the character which we read from the portrait comes more from what the sitter stands for than for what he or she is.

—Observator in *The British Journal of Photography*.

33

Getting a Point of Contact

Attention is one thing. A real point of contact with a buyer is another.

Anything unusual, novel, striking, startling or out of the ordinary, will get attention. A shout, a scream, a splash of color, unaccustomed size, movement, a brass band coming down the street, will cause people to look or listen.

But in selling, advertising, and direct mail work, attention of such a kind is generally useless. We might say attention cheaply won is cheap. It is cashable neither into orders, inquiries, nor good will.

One may get attention, but one will never have a real point of contact until interest is aroused.

From the point of view of a selling appeal, whether printed or personal, contact means that the prospect is set and willing to listen—and he knows you are there to sell him.

Start in from the point of view of something the prospect has done, or wants to do; reinforce a hope, further an ambition, solve a problem. These are the gateways to attention and unflagging interest.

The greatest mistake anyone can make in attempting to win a point of contact is to feature or to emphasize some desire or hope of his own mind instead of one in the mind of the prospect.

When a point of contact is won through

picturing some advantage the prospect wants and can gain, rather than some disadvantage that should be avoided, the greatest success of all can be realized.

Strategy in fighting for a point of contact means not merely getting attention—the man who is ordered out of the office has attention—but interest—and interest, that is cashable because it is already skilfully related to the thing for sale, is the essential thing.—

Process Photogram.

35

Last Call for Cedar Point

The convention hall will be that used for the last national convention at the Point. The hall is in fine condition, having been redecorated and equipped with loud speakers. It is large enough so that all the activities of the convention can be held under the one roof, and being above the grill room and cafeteria, it will not be necessary for the members to do more than walk downstairs when it comes time to feed the inner man—or woman.

There will be forty-six exhibitors' booths, as well as a number of desk spaces, which still leaves ample room for the picture exhibit screens and seating capacity for from four to six hundred. On the night of the banquet the seats will be removed and tables installed, and music will be supplied from the orchestra below by loud-speakers. Following the banquet and presentation of the Certificates of Award to those whose pictures are selected by the judges, the entire convention will adjourn to the big dance hall, a large portion of which will be roped off and reserved for the members. The music for the dance following the banquet, as well as for the dance following Mr. DeVine's demonstration on the first evening, will be by a ten-piece orchestra, one which has played during the winter at one of Cleveland's biggest dance halls, and one of the most expensive dance orchestras any convention has been able to offer for the entertainment of the members.

In planning the program for the rapidly approaching Cedar Point convention of the Ohio-Michigan-Indiana Photographers' Association—familiarly known as the "O-M-I", it was recognized that by all means some first-class talker on the problems of the reception room should be secured, and if possible someone who could approach the topic from the viewpoint of the smaller studio.

Accordingly the Cleveland Convention Committee, which has had as part of its duties the planning of the program, reached way down to Corsicana, Texas, and selected the ever-popular secretary of the Southwestern Photographers' Association, Mrs. Tessie Dickeson. Mrs. Dickeson has had an extensive experience, both as a receptionist, and now in her own studio, so that she is well qualified to talk on reception-room work in a way that will be most helpful to the majority of

Still a Better Sulphite

THE new Photo Sulphite has become very popular with all those who have tried it. Since first putting this finer product on the market, about a year ago, nearly 50 per cent more photographers are using Mallindred! Photo Sulphite than ever before.

Such increased demand is remarkable, but not surprising, considering the many advantages it has over the old powered form of Sodium Sulphite.

- 1. It is granulated in form. Free-running, easy to weight out. No caking in the package or sticking like plaster of paris in the bottom of the container in which it is dissolved.
- Makes a crystal clear solution. No filtering is necessary.

If you have never tried this new Sulphite, let us send you a one-pound sample for just the cost of mailing. Send 10c in stamps or coin to our nearest branch.

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Burke & James

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223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio-Finishers-Engravers-Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop Everything Photographic 424 Grand River Ave. West, Detroit, Mich. Zimmerman Bros.

(Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.
Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc. 57 East 9th Street, New York City Our Monthly Magazine "Snap Shots" Free

Willoughbys

Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.

those who will attend the Cedar Point convention. A member of the Board of the Southwestern Association, and elected secretary for the second time, she has a winning personality and an excellent platform appearance, while her inimitable southern accent will help to make her points more interesting. She will appear twice on the Cedar Point program, and being a photographer herself of no mean ability, will act with Nicholas Ház and Charles Aylett as one of the judges in selecting those prints in the general exhibit which are to receive the Certificates of Merit.

One more word at this time regarding the picture exhibit by the members, as the time is getting short. Every photographer in Ohio, Michigan and Indiana, portrait or commercial, is requested to send three prints for this general exhibit. They should be



MRS. TESSIE F. DICKESON

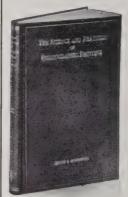
addressed to G. C. Kehres, Vice-President for Ohio, Ohio-Michigan-Indiana Photographers' Association, Hotel Breakers, Cedar Point, Ohio, and should arrive at Cedar Point on or before August 5. They may be framed or unframed, but without glass, and not smaller than 5×7 nor larger than 11×14 . Handsome engraved Certificates of Merit will be awarded by the judges to those thought worthy. These Certificates are already engraved, and will be distributed at the banquet on the second evening of the convention.

Remember the dates — August 9, 10, 11 — for the Homecoming Convention of the O-M-I. Send your check for dues now to Treasurer J. F. Rentschler, Ann Arbor, Mich., and receive at once your badge so that you won't be delayed with registering when the convention opens. Dues: Active, \$3.00; Associate, \$2.00; Guests, \$1.00.

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concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

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39 illustrations

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Please send me Burnet's ESSAYS ON ART at once.
I enclose \$2.15.

NAME

Address



The Northern Colorado Photographers' Association met Saturday, June 12, at the Francis Studio, Estes Park, Colorado.

L. Sharfman, photographer of Miami, Florida, has moved into a new and attractive studio at 221 East Flagler Street.

Louis Thomas has purchased the studio of George Lutz, of Plainview, Minn. Mr. Thomas is located in his new studio and is installing new equipment.

The Rieboldt Studio, of Sturgeon Bay, Wisc., has undergone extensive redecorating and furnishing, as well as acquired a new and complete line for the studio gift shop.

Buy yourself some glass marking pencils. These are fine for labeling bottles where solution drips would stain the labels or for marking on the edge of negatives any directions you may wish to put on temporarily.

H. E. McGowen, formerly of Crossett, has changed his location from there to Warren, Ark., and has fitted his studio completely throughout with the latest modern equipment. We wish you success, Mr. McGowen.

Coloring on glossy prints presents difficulties to the novice. To make them stick, you can use ox-gall, which is soluble in water and spirits. Apply it to the surface with a camel's hair brush and the colors will then distribute nicely.

A. L. Bowersox, of Dayton, Ohio, sent us a postcard recently, which reads as follows: "Dear Editor: I always thought that Albumen was quite out of date, but now Al Buehman, of Phoenix, Arizona, is coming to the front!" Not so bad at that, is it, when it comes to puns?

The Palmetto Photographers' Association held its first Convention at Columbia, South Carolina, June 26, with an attendance of over one hundred. Aside from the business meeting, there was a delightful barbecue luncheon served at the Shrine Country Club. Fred Toal, president of the Association, maintained the headquarters of the Convention at his studio, and from the reports received, it was a most delightful and interesting program.

An inventor has perfected an "invisible camera" disguised as a law book. This is not the first thing hidden in law books.

Theodore Johnson, photographer, formerly connected with some of the largest photographic concerns in Minneapolis, will locate in Pine River, Minn.

"Why did Eben invite only married people to his wedding?"

"Well, in that way he figured that all the presents would be clear profit."

Rudy Moc, progressive photographer of Lorain, Ohio, has added a new department to his studio, with Mrs. C. R. Watson, of Hollywood, Calif., to assist him. Mrs. Watson will introduce autographed portrait panels with unusual Hollywood lighting effects.

George W. Weidner, one of Eastern Pennsylvania's most prominent photographers, advises he will retire August 1 after having been engaged in the photographic profession for 41 years. The studio has been sold to Walter W. Griesemer, who will assume the proprietorship the early part of August.

Another new organization added to the list, that of the Professional Photographers' Club of Toronto, which came into being at an organization meeting, July 14, at the Prince George Hotel, the officers elected being: C. G. Milne, of Milne Studio, for President; Fred Booth, of Pringle & Booth, for Vice-President; and Thornton Johnson, Secretary and Treasurer. Success to the new Association and may it accomplish all it has set out to do.

A belated dispatch from up-State New York brought out the fact that Hammond B. Tuttle, veteran Geneva photographer, pulled out the record trout from Seneca Lake. Fish and the camera remind us of the back lost overboard from a 3A Kodak years ago which turned up in the stomach of a captured shark some months later-or was it in a whale, like Jonah's memorable catch? We have always wondered why Kodak pictures of this episode were not made, but as we write another one, beating Mr. Jones' Kodak story, is put under our nose. The fisherman found his special-made spoon hook, with his initials on it, lost last year, in the stomach of his this year's bass captured near Denver. Seriously, anyone having good fishing pictures should communicate with Field and Stream.

Useful Photographic Books

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. Price 60 cents, postpaid.

No.		No.	
1	Modern Lenses (April, 1899)	80	First Book of Outdoor Photography
3	Hand-Camera Work	81	Ozobrome, Kallitype, Sepia and Blue Prints
5	Stereoscopic Photography	88	Defective Negatives and Remedies
6	Orthochromatic Photography	89	
			Photography with Films
7	Platinotype Process	90	Practical Telephotography
8	Photography at Home	91	Photographing Outdoor Sports
10	The "Blue Print." etc.	92	Practical Orthochromatics
13	Photographing Flowers and Trees	93	Development (Gaslight) Papers
14	Street Photography	96	Leaves from an Amateur's Notebook
15	Intensification and Reduction	102	Trimming, Mounting and Framing
16	Bromide Printing and Enlarging	103	Toning Bromide and Gaslight Prints
18	Chemical Notions	106	Oil and Bromoil Printing
20	Trimming, Mounting and Framing	109	Drapery and Accessories
21	Albumen and Plain Paper Printing	115	
23			Platinum Printing
	Photographic Manipulation	117	Outdoors with the Camera
25	Landscape Photography	119	The Optical Lantern
26	Telephotography	123	Enlarging on Gaslight Papers
28	Seashore Photography	125	Pocket Camera Photography
30	Photographing Interiors	127	Amateur Portraiture
32	Defects in Negatives	129	Group Photography
34	More About Development	131	Simplified Photography
35	Enlarging Negatives	132	Getting Results with Your Hand Camera
36	Lens Facts and Helps	133	Finishing Portrait Enlargements
37	Film Photography	137	Lighting the Subject in Portraiture
38	Color Photography	138	Travel and the Camera
39		142	
	Photographing Animals		Profitable Processes
40	Platinotype Modifications	143	Remedies for Defective Negatives
42	Genre Photography	145	Failures-and Why; in Negative Making
43	Photographic Chemicals	146	Success with the Pocket Camera
44	Coloring Photographs	148	Failures—and Why; Printing and En-
45	Orthochromatic Photography		larging
46	Development Printing Papers	153	Optical Notions for Photographers
47	Kallitype Process	154	Photographic Printing Papers
50	Studio Construction	155	
52	Aerial Photography	159	Success with the Hand Camera
53	Pictorial Principles	161	Sports and the Camera
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Numbers marked with (*) 40 cents each

FRANK V. CHAMBERS

636 SOUTH FRANKLIN SQUARE

PHILADELPHIA, PA.

George Shank, formerly of Bellingham, Wash., has established his business in Willows, Calif. Mr. Shank decided on having his studio in Willows after quite an extensive tour of California towns. We sincerely trust Mr. Shank will meet with success in his new location.

The Professional Photographers' Club of Paterson, N. J., met at the Heinrich Studio on July 11, and from there journeyed to the Delaware Water Gap for their annual dinner. It was announced, at the short business session, that all studios would be closed during the National Convention.

We regret to learn that F. W. Weaver, aged photographer of Yazoo City, Miss., was shot and fatally wounded by a young man because Weaver ordered him out of his studio when he claimed he had been overcharged. Mr. Weaver was shot as he came out of the barber shop on his way to the studio.

White opal glass is that impregnated by tin oxide and this may be flashed, *i. e.*, white on the surfaces or impregnated throughout. There are milky glasses which serve as diffusers in enlarging cameras without condensers, but it has been found that a frame of stretched tracing cloth has high efficiency in evenness of light and transmission as well.

William B. Neuwells celebrated his eighth anniversary in photographic business in a most novel manner. Mr. Neuwells, after considerable thought, decided to present his customers, who had been with him for years, with large photographs. The local newspapers of Plymouth, Penna., where Mr. Neuwells has his studio, certainly gave him a very commendable write-up. We congratulate Mr. Neuwells.

In 1,000 parts of white light are 492 parts of light in quantity, up to the greenish yellow rays. There are 226 parts of greenish yellow, and rays up to this point, while bright to the eye, do not affect emulsions very much. The balance—yellow-green, green and greenish blue—have some effect, so that practically all the photographs are made by the 330 parts remaining, which include blue, blue-violet and violet, the most active ones of all.

A letter received from Donald S. Burns, First Lieutenant of the Air Corps, Material Division, United States Army, advises us that in taking pictures of the flooded areas in the Mississippi Valley, nine Army airplanes were engaged in the aerial survey and a total of approximately 20,000 miles photographed. Most of the photographic work was done with the multiple lens cameras from an altitude of 11,000 feet. These photographs will later be assembled into a mosaic map, which, it is hoped, will prove valuable in the study of the Mississippi flood control by the Mississippi River Commission.

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

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About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

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Publisher

636 Franklin Square, Philadelphia

Photographers of Warren, Penna., were recently the recipients of an exceedingly nice write-up in their local newspapers relative to the National Advertising Campaign, and the doing away with the former "knock down and drag out" battle for business among photographers. Congratulations to Warren photographers. Keep up the good publicity work you've just started.

W. A. Dorion, well-known photographer of Hull, Canada, is making a name for himself in that section of the country with his wonderful success in photographic lines. Mr. Dorion was one of the organizers of the Hull Regiment, which is now known as Le Regiment de Hull, and he was attached to the Flying Corps for three years, after which he resigned in order to carry on the established photographic business of his brother, who had died.

F. R. Marcell is going to camp with the 128th Field Artillery at Fort Riley, Kans., during July. Mr. Marcell is a resident of Maryville, Mo., and received his appointment as official photographer for the 128th from Colonel Jack Williams, of Columbia, Mo. The 128th Field Artillery is the first complete unit under the War Department that has been motorized, and the camp this summer will be an experimental one. Marcell hopes to secure pictures that will prove valuable to the Government in army research work.

It is not possession that makes people strong, but action to gain possession.

The reason executive ability is scarce in the ranks is that it doesn't stay there long.

Some men are so very much at home anywhere that they make other people feel like company.

It costs a sight of money, and then some, to be able to call a head waiter by his first name.

When the boss doesn't get down until 11 o'clock the smart operator reports "he's out just now" which sounds much better than "he hasn't come in yet."—From *Tips*.

Photographs, worthy of carrying the message of Southern California to the world through magazine advertising of the All-Year Club of Southern California, are being sought, and an award of \$100 each for the two best pictures submitted has been announced. One of these awards will come from the All-Year Club, and the other from the Hotel Ambassador, which has joined with the Club in an effort to secure photographs of outstanding merit that will stimulate travel towards the Golden West. The contest will be held in connection with the Convention of the P. I. P. A., which will be held in Los Angeles next September, and only pictures taken after June 10 and before September 1 will be considered. The photographs must be of new Southern California views which will appeal to those reading the magazine advertisements. The pictures will be judged during the Convention and awards made at that time.



Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia



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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XLI, No. 1043

Wednesday, August 3, 1927

Price, 5 Cents \$2.00 per Year

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Editorial Notes

New Kinds of Identification Photographs

We have not heard much lately of the decision of one of the prohibition administrators to use photography in his routine work. Banquet photography has shown us how the high pressure photo work a la daily press may allow the high power salesman to get an order before the dinner speakers are finished with their tasks.

Major C. P. Mills was going to work it out a little differently. His plan, carried out at a raid on a cute little night rendezvous in New York, was to make a flashlight of about two hundred guests whom he herded together in one end of the dining room. There were protests from some and one or

two asked if they might be photographed in dancing poses.

It was planned to send out a camera with each raiding party. This, it was claimed, would exercise a moral effect, and shame the patrons who may find themselves included in the evidence. It may be that Major Mills' familiarity with photography was limited and he did not foresee that it is one thing to make a flashlight and still another to make the subject pose gracefully. It will not be long before the ladies learn that rouge makeup smeared on their faces will photograph black. Very likely the gentlemen will put on their happiest and most recognizable smiles, and the lens makers will rejoice because it will be a new outlet for fast lenses, needing plenty of depth as well.

We can conceive that there may be some objection, as surmised by the force. This, we believe, might crystallize into a legal test as to the right of privacy, which figures in advertising or photographs used without permission or against a person's direct protest. That photography may lie is unfortunately an established fact as demonstrated by the use of combination layouts in some of our lurid sheets. The transposition of heads to bodies originally unknown to them is a trick familiar to many. It is, of course, often used for a legitimate end in the making of

a society picture or State Legislature group or college class combinations for framing, but with its known disreputable uses, we can hardly see how such results will be admitted to evidence without some discussion as to the expertness or perhaps the superexpertness of the large corps of photographers that will be needed.

સુંદે

Photographic Recording

Opposition to the use of photographic processes in the recording of wills and deeds has been based in the past upon the unwillingness of officials to face the inevitable reduction in the number of jobs which would result from the adoption of these modern and more efficient methods. Recently, however, this frank admission is less often heard, and the objectors have taken refuge under the pretext that the use of the newer processes would be illegal. Even this refuge is becoming untenable, as the Bureau of Municipal Research points out. The issue was raised a year or more ago in Illinois, where it was contended the law requiring the recording of deeds and other documents implied that the work must be in writing. The Supreme Court of the State ruled in favor of the photographic method as more permanent and more economical, and subsequently the Legislature passed a law expressly authorizing the adoption of the better way.

*

Caught in the Act

Lately we have had the proposal, now being capitalized into production, of the thief detector for him who may tamper with bank vaults after dark. This idea has come up in various forms among which is the burglar alarm type, where the flash discovers the robber right in the act. Nature photographers will also recall the ingenious cameras that can be used in the woods, carefully focused on the spot where the trap is laid; a most innocent and humane trap, to be sure, consisting of a string to be broken when the animal runs through an opening between trees, or for the little fellows

there is a tasty morsel attached to the release cord.

Photographs of startled deer, or of wood pussies having a feast have been shown. The camera has a commodious lenshood, a kind of piazza roof designed to shed rain, should it storm in the night, a flash lamp to be attached at the strategic point, and a release system from which the bait is suspended.

The whole outfit commands commendation for its ingenuity and a noted merchandising expert commented on its completeness as to details, there being no extras to be forgotten in case a city camera salesman was not familiar with life beyond his own city canyons. He referred to the fact that the bait, cheese sandwiches, was included with the stock outfit as sold. This attention to minute detail, we assume, comes from intimate knowledge of the tastes of little furry animals. The only other criticism our expert had to make was in reference to the cheese sandwich in the stock outfit, should the outfit lag a little in sales and thus hang around for some time on the dealers' shelves.

38

Looking Ahead

The Army Medical Museum in Washington houses many thousands of photographs bearing on problems of war which find application also in times of peace.

Should another influenza epidemic strike the country, America will be better prepared to cope with the situation. The effects of poison gas are shown, also the wounds produced by firearms, and the gaseous gangrene aftermath, and their methods of treatment and of prevention as well. The breaking of nerves and their repair can be studied.

With these actual exhibits are over 10,000 photographs of the activities of the A. E. F. Medical Department. There are numerous paintings, as well, recalling the very necessary part of the medical men in the war.

There is, of course, a research department to which the general public is not admitted, in which photography also plays a part. This is available to research students, and



MINYA DUHRKOOP
HAMBURG, GERMANY

contains examples of plastic surgery, monstrosities, etc.

At the museum, a little red building near the Smithsonian Institution, for a long time was the late Col. W. O. Owen, whose interest in photography caused him to make a long telephoto shot from the Library of Congress with a 20 inch lens to get the central figures at the inauguration stand on the Capitol steps opposite. He also was experimenting with the possibilities of making indirect movies of the beating of a human heart, by photographing the X-ray image visible on the fluorescent screen.

38

Super X-Ray Photographs

Metals prevent the passage of the X-rays ordinarily used. A ring on an X-ray photograph is opaque, although the flesh of the finger is almost transparent. However, Professor George L. Clark, of the Massachusetts Institute of Technology, who established the first laboratory for applying X-rays to industry, has demonstrated that he can use X-rays to detect flaws in steel four inches thick.

35

Had Her Photo Taken at Last

In this land of queer customs, that is, from our standpoint, India's Queen Victoria, the Begum of Bhopal, has at last had her photograph taken without her veil. She still refuses to let any man gaze upon her physical countenance, although we must assume the photographer was of the genus male.

The Begum holds no brief for modern women. She believes woman's place is in the home, and says she does not believe it is necessary for women to know as much as the men. She abdicated in favor of her son, but is still a power behind the throne in this principality of 700,000.

If a state official wishes to see what the Begum looks like he may view the photograph which she has privately circulated among her most intimate friends, but he may not see the Begum herself without the sheltering purdah demanded by her religion.

The photographer who makes picture in foreign countries must be alert not to offend against local custom and tradition especially with movie expeditions, as in a recent case in the North African desert Here were Arab supernumeraries ready to assist in a spectacle when an attempt to build up a mound for a camera location precipitated a serious situation, which they interpreted as a desecration of the graves of their dead ancestors. It took some clever French diplomacy to adjust this delicate situation to say nothing of the pleadings for the continued cooperation of the Aral hordes which were a prime necessity to pur over the picture story.

32

Photographing the Living Cell

The cell, from which all living things and built up, plants and animals alike, is now being treated by scientists even as though i were the active body of a living creature.

Photographic records—"cell clinics"—in the form of moving pictures, are available for distribution to medical schools.

The experimenter takes a cell from ser water, the composition of which is similar to blood, a tiny particle smaller than the finest speck of dust in the air, and with spur glass needle points, operates upon it and makes photo-micrographs of the manipulations.

To the layman, perhaps the most interest ing feature of the photo-records is the automatic dividing of the original cell into two equivalent parts—opposite whirling current equally divide the original unit, producing two living cells, pictured before the observer's eye; these dividing into four, eight and so on.

×

Let your show case be lighted and lighted well. See that your sepia prints and black and whites show their differences by what ever illumination you may use. A lighted show case always attracts more attention and at night people have leisure to stop and comment.



MINYA DUHRKOOP
HAMBURG, GERMANY



MISS I. DEAL DISCUSSES SEMI-COMMERCIAL BUSINESS

A good question has come in that we promise to answer next week, but this week we have to get the rest of our views on this semi-commercial business expressed on paper before we can contentedly and wholeheartedly leave this subject for another. Even then, we won't promise not to burst out in this same place on other occasions. To us, it seems to be looming up as the big future of photography. We are more inclined to wonder at those who haven't tried it than to admire or turn in surprise toward those who have. The latter can read the writing on the wall. They don't consider that they have done anything remarkable only logical, like small Jimmy, who was surrounded by an admiring group. He had rescued a pal who had broken through the ice and would have drowned otherwise.

"That was real bravery, my little man," a motherly woman was telling him, patting him on the back.

"Aw, shucks," sniffed Jimmy. "Bravery nothin'; he had my skates on."

There are two possible ways of increasing one's business—by cutting prices or by creating a further demand. The first way is the fool's way. It means more work for far less money. It means lowering our article in the respect of the consumer. It weakens our own morale because it is an admission of defeat. Understand, we mean lowering prices from an ethical price. Naturally, if you are charging too much and feel in your heart that your work is not worth it, your morale will be greatly improved by the lowering. But if competition and the other seeming factors of slack business are forcing you to reduce prices unreasonably, then you are flying the white flag of defeat, and you should face that fact

squarely. It may seem necessary to continue doing it in order to pay for bread and butter, even if the cake is gone, while you are figuring out something better. All right. Go ahead. But be sure that it is, in your thought, only a temporary expedient while you work with all your heart and soul on the "something better" that is your real answer to the problem, instead of an evasion.

The real answer lies in the creation, or at least the fostering of a greater demand for your work. Continuous sales promotion, to increase the *demand* for pictures, is ethical procedure, when backed by real service to each customer brought in to the studio by such promotion.

Now suppose it is difficult to create much of a demand for photographs, and those for which there is a demand, like school work and bridal and debutante work, have been rendered unprofitable by the short-sighted price-cutters, who will make work at an actual loss in order to get the order. That seems to be the situation right now, in many sections of the country. Well, why should we butt our heads against the very hardest stone wall we can find, when there is a softer one just around the corner? Why, to be explicit, should we wage an uphill fight in the portrait photograph game when the semi-commercial work is just waiting to drop into the lap of anyone energetic enough to give the tree a gentle shake?

We have all confidence that the national advertising programme is going to put the portrait photograph back in its rightful place. It has succeeded with every other commodity that has been advertised nationally in a big way. The proposition was too much for the individual. Only coöperative strength could wage a campaign like this.

But in the meantime, while the national campaign is getting into action, we must be putting our own little individual efforts into creating a bigger demand, too. And the easiest and most interesting way is to tackle he semi-commercial, or illustrative adversing game. It is always well to have more han one iron in the fire. It gives you a wonderful independence that can be felt by your customers, augmenting your value in heir eyes; like the flapper to whom her railor "beau" said callously:

"What is so lucky as being a sailor, with sweetheart in every port?"

"Being the sweetheart, with a sailor on very ship," was the composed reply of the naiden with other irons in the fire!

When we have on various occasions nthusiastically advocated this advertising lustrative work to portrait photographers, everal of them have expressed a certain esitancy to tackle the complicated lightings wolved. Well, we took that objection eriously at first, till we visited the studios f some of the big fellows in this line and pund that, for the great majority of the ork they did, the lighting was as simple s, if not simpler, than that of a carefully lought out portrait sitting. The only addional lighting was a light from below, used

hosiery and shoe photographs chiefly. ny photographer could, with a little ought, rig up such a box with strong light side and a semi-opaque glass in the top, hich can be still further covered with a ght silk drape on occasion.

Another stumbling block in the thought portrait photographers seemed to be the restion of equipment. We can see far ore reason for this. In fact, this argument, together with that of the lack of sufficent space, are the two best hurdles in the ce. We use the term "hurdles" advisedly, or they can most certainly be jumped over. To see how easily they can be overcome, will have to study the ads in the current regazines and on billboards, etc. We will, be when the property of t

ment—as we study the ads for important nationally advertised articles, we are amazed to note that the best are almost invariably the simplest, as far as equipment is concerned. Those that involve great scenic display and quantities of furniture and numbers of figures, somehow lack the compelling selling appeal of the simpler pictures where the attention can more readily be *focused* on the point of highest interest.

For instance, which of the two following suggestions would you consider the better to advertise a leather correspondence portfolio: A girl on a hotel veranda, seated in a rocking chair with the portfolio on her lap, waving to a group of tennis and golf-attired men and girls—or a girl, with the portfolio in one hand, ready to pack it in a week-end bag? Surely the latter would leave no doubt as to the message, and it could be posed and photographed in any studio.

The trouble with so many of the elaborate photographs and sketches in advertisements today is that there is some confusion in the mind of the reader as to just what article is being advertised. A picture of a charming girl, sipping a soda at a counter, was recently used to advertise what? Soda? Not at all. Shoes? To be sure, the young lady wore very attractive shoes, but her other articles of apparel were not to be sneezed at, either. And there was nothing in the pose to suggest that the shoes were the item of interest.

Even if the advertising managers of these concerns do not see just where their advertising illustrations lack definite sales appeal, don't you suppose they would be quick to get the point if you could actually show them a negative that *did* have sales pull? Many a man fails to grasp an oral explanation quickly, but a concrete illustration of your point usually gets him—especially if his business is concerned!

You have every right to submit squeegees, together with a letter explaining your ideas, to any firm in the country. If the possible ethics of the case worry you, in case another photographer is already doing work for that particular firm, pick out concerns

who are still using line drawings or sketches instead of photographs. There are plenty of them. Prove that a photograph can do the same work and go a step further in accurate and interesting presentation of the sales features of their products.

We have noted that, while photographers as a whole talk a great deal about ethics, no two of them seem to have the same concept of the meaning of the word! Each man has some sort of code which he lives up to or wishes he had the courage to live up to; but it is often very different from that of the photographer in the next block who will claim, and honestly believe, that every photographer in town has the right to take pictures of each wedding that comes along, regardless of whether he is invited to do so or not, and may the best proofs win!

Young Abie had a teacher who punctiliously gave the children little talks on morals and behavior. After the most recent of them, Abie came home and said to his father:

"Poppa, what is ethics?"

"Ethics?" said Abe, Senior. "Why, ethics, my son, is when a customer comes in to pay a forty-dollar bill and pays fifty dollars by mistake. Should you keep the ten dollars or divide it with your partner?"

As we get more interested in the semicommercial work, we find ourselves automatically turning to the advertising pages instead of the fiction or editorial sections of the magazines. We find ourselves sitting in the trolley cars and studying the ads. Even the billboards have new messages for us. We absorb and absorb, until all at once our critical faculty wakes up and shakes itself, and we find that we have come to certain definite conclusions as to how the most effective illustrative advertising can be made. Then we are ready to go to work in earnest. And we are heartened by the realization that this industry is really in its infancy—that much of the work is crudely done and that it would not take such wonderful negatives to improve upon the pictures already accepted and paid for and reproduced.

Thinking must precede any activity, no matter how slight in importance. A big departure like this will require a lot of thinking. One day, after you have mulled the possibilities over in your mind for some weeks, you will wake up in the morning and realize that you are all ready to start in and try out some negatives. You have bridged the gap between considering a certain course as a possibility and accepting it as a fact that only needs further development. You have lost the *fear* of the untried, which is all that keeps many of us from the success which is our rightful heritage.

As long as we can be in a business or profession where we can really supply a demand, we cannot fail to be contented and successful. Sometimes we are too indifferent to try to supply all the demand that already exists in our own line.

"I see that you have a sign in your reception room, 'We aim to please,' " remarked the irritated customer, in a certain studio.

"Certainly, madam, that is our motto," replied the photographer.

"Well," retorted the customer, "you ought to take some time off for target practice."

All the advice that we get at conventions, and from articles and talks with other photographers, won't help us to be really successful until we make up our minds to do with absolute thoroughness and with the ideal of unselfed service to the business that we already have. Then we are ready for bigger things and not before. Some people have an idea that business success is utterly unconnected with sound principles of honorable and loving human behavior. No business can be successfully built up and maintained on any other basis. Each mar must learn this for himself. "You can lead a band to music, but you can't make then play," as some one said after the military review!

Some of us, right now, are cheating our selves out of a start in this semi-commer cial business by expecting too high prices a the beginning. We have to prove ourselve

a any new departure. Just because we nake good photographs of lovely ladies, we annot expect a hard-headed lamp manuacturer to pay us fancy prices for work hat he has not yet seen!

We have in mind an incident that occurred all a few days ago that still rankles in our hought. A friend of ours wanted a good ommercial photograph of a brass standard ontaining a poster. He wanted more atmosphere than the average straight commercial nan could give it, for it advertised a very exclusive syndicated series of posters for use a trust departments of banks.

Well, we recommended him to a first-lass portrait photographer who had talked with us about being interested in this work, hough having done only a little which walked" into the studio.

We thought he would be glad of the pportunity, and we even called him up and aid that this friend would be over to see im, and to make the price as reasonable as possible. What we had in mind was the act that if this one picture was good, our riend had some fifty-two others to be done none series alone; work that required next to no equipment and either one model or none.

Well, what was the outcome? Our friend vas willing to pay fifteen dollars—which, to him, being used to straight commercial rates, eemed ample. But the photographer held out for a guarantee of twenty-five dollars for one negative. And he hadn't so much as a semi-commercial sample to show!

Make your reputation first. Get your start and then you have a basis for high prices. We did not tell the photographer in question that he lost a chance of doing steady work at increasing prices, but we hope he will read this article!

When customers come unsolicited into your studio and want work of this character, it will pay you even to make a negative on speculation, if you want a higher rate han he is prepared to pay. You can simply say, "That is my price, and I know my work s worth it. However, because you do not,

as yet know my work, I am willing to make up a print to show you. If you do not like it, it costs you nothing. But if you do take it, it must be at my price." Such a sporting proposition appeals to a business man. You will get a better price in the long run, we believe.

Another thing, as you are not doing much of this work as yet, your receptionist will be uncertain as to what to charge. Warn her not to look uncertain, if asked, for there is no need of giving away to every customer the fact that this is virgin soil to you. She can simply say that it is the studio custom for Mr. X himself to quote all prices on such work, as he is the best judge of the simplicity or more complicated procedure involved. Then she can call Mr. X without more ado.

She can, however, show some samples. You must have a few samples, though you can't expect or hope to cover all the cases that may call for photographs. It is not necessary or expected. A piano sample may get you a candy ad. It is the individuality of your stuff that counts. If you have carried out an idea in one case, the chances are strong that you will do good and original work in another.

Why not make a try for this most fascinating work? You will most likely be doing it sooner or later. Why put off the operation?

"Will this anæsthetic make me sick?" asked the patient.

"No, I think not," replied the doctor.

"Well, how long will it be before I know anything?" persisted the apprehensive patient.

"Aren't you expecting too much of an anæsthetic?" was the tart reply.

33

A solution of wax in benzole, applied to brown toned prints, brings out a greater richness and depth of shadows. If applied carefully, it does not show and it also acts as a protective coating.

Piggly Wiggly Studio?

C. H. CLAUDY

"There has been no change in photographic merchandising since I have been in business." The speaker is a well-known photographer in a middle-size Middle Western town.

"But there have been many changes in other kinds of merchandising. The department store, the chain store, the cafeteria store, whether for something to eat or of self-service merchandise. Why not a cafeteria photographic studio, a sort of Piggly Wiggly place, where you help yourself?

"Why don't I start it? Oh, I'm too old; besides, I am getting along very well in my old slow way! I'll give you the idea, and you can pass it on, and maybe some enterprising young fellow will take it up and make a fortune! I'd do it myself if I were twenty years younger.

"I'd build a studio on entirely new lines. I wouldn't waste a whole lot of space on a very large and fine reception room. It would be a show room, exclusively, and there would be only one attendant.

"In cases or on the walls, I would have framed examples of every style, finish and kind of work I proposed to do. On each would be a placard stating its price per half dozen, per dozen, and the deposit required. On every ticket would be stated the number of negatives to be made for this particular style and price of picture. There would also be made the statement that in the event a resitting was requested, only a certain part of the deposit—which part would be stated in plain figures, would apply on the purchase of the finished pictures.

"That is to say, a placard would read something like this:

"This Style and Finish \$18.50 Dozen \$10.00 Half Dozen Deposit required, \$5.00 lifferent proofs to choose

Six different proofs to choose from If a resitting is wanted, \$2.00 additional. "This would put the matter on a strictly commercial basis. There would be so much money given for so much work. But because of decreased rent, due to smaller space, and the decreased amount of reception room and bookkeeping help required the same picture could be made for less money than would be possible in the old-line studio.

"In still other words, I'd use the Piggly Wiggly principle. These help-yourself store are based on sound psychology. Every woman buys certain staples of groceries and provisions. She can help herself from shelve more quickly than a salesman can wait of her. She will spend her time choosing only what she wants! no one to suggest or plead or coerce. Everything has one plainly marked price—she knows just what she is going to get and exactly what it will cost. She pay cash.

"We don't do business on that plan in studio. We use salesmanship. We begin a the top and show samples of the most expensive pictures first. We try to make the orde as big as we can. Then, we have no rule as to resittings. We hope to please with the first set of negatives. If we don't, we let them sit again, even when it's the sitter' fault that she doesn't like the pictures.

"This would all be changed with the Pig gly Wiggly plan I'm talking about. A cus tomer would order what she wanted, an know what it would cost her. She'd kic about the resitting, but, as that would hav been explained to her beforehand, sh couldn't do anything else but abide. If sh didn't like it, she could go elsewhere. Th woman who wants a salesman to wait on he in a grocery store doesn't go to a Piggl Wiggly.

"The lower prices would attract man people. If I were to work this scheme, I' have plenty of different styles, with plent of different prices; I wouldn't think I ha to have them in multiples of five. And I'd have bargains, specials; Piggly Wiggly is forever offering two cans of someone's soup for the price of one can, or nine bars of soap for the price of six, or something. Women go to the Piggly Wiggly to look for the 'Day's Special,' and then they see something else they want and buy it!

"How do I know the scheme would work? I don't know it! That's why I am not trying it. I'm too old. I'm set in my ways. But were I a young man, I'd try it, or something equally daring. The man who started the first cafeteria was laughed at. Piggly

Wiggly was called a failure even after it was a success. This scheme of mine might fail, but I don't think it would; it is new, it is novel, and it would be convenient.

"Moreover, there would be no making a date in advance; every one would be accommodated when they came in. And I believe I'd soon have the town talking about me, which is the best advertising there is!"

There, friend reader, is a scheme. It is submitted without comment. It is not copyrighted. If you are young and enthusiastic and want to take a chance, the world is before you for your adventure.



SOCIATION NEW

Published under the authority of the Board of the Photographers' Association of America

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News About the New York Convention

Four strenuous days-from Monday to Thursday, July 25 to 28—were the results of the 45th Annual Convention of the Photographers' Association of America held in New York City.

The program was an excellent one—full of pep from the start to the finish, and went off with clock-like precision. The only fly in the ointment was the small attendance. Probably no convention in the history of the P. A. of A. received more advertising, and the New York Committee worked like Trojans to bring about success, but too many of the members showed a lack of appreciation, and missed an opportunity of a lifetime.

With the advertising campaign in force, there are approximately 4000 studio owners who are members of the P. A. of A., and yet hardly 700 attended the convention, and with the manufacturers, associate members and guests, the total attendance barely reach 1200. It is a crime that such a wonderful convention did not receive better support. Our figures are only tentative and we hope to print the correct data later. We had hoped of recording an attendance of fully 3000 at least so that some of the optimists would get their new suits and new hats.

Much praise is due the New York Convention Committee, under the leadership of John A. Grabrant, in making everybody comfortable at this "Friendly Convention." Robert N. Baltes, as chairman of the Entertainment Committee, put on a banquet at the Hotel Astor that will stand as the best photographic banquet we ever attended. The food was good and wonderfully served. One thousand and thirty-four attended.

Mrs. Helen B. Stage was hostess and the ladies were delighted with the attention they received from Mrs. Stage and her

aides at the bus ride, followed by the tea, and the boat ride around Manhattan Island; also the luncheon and shopping parties.

Messrs. Elliot, Dombroff, Eckman, Sherman and Becker deserve much praise for the pep and labor they put in to make the convention a success.

The report from the Winona School shows that 110 had registered up to July 25. A few more signed up at the convention. One happy episode showed the good work of the Woman's Auxiliary. A lady from the South was left a widow a few months ago with three children. Her photographic husband only left her the studio, but with no knowledge of the business, and she has been running it with the aid of the various demonstrators. The ladies asked for contributions from the men and women, and raised a fund sufficient to pay all expenses, including tuition fee, board and railroad fare for the lady to Winona School.

A commendable action was taken at the election of officers for the ensuing year by re-electing the entire board. This will prove of inestimable benefit at this time and will give the board a better opportunity to handle the situation, especially in connection with the advertising campaign.

The officers are: Alva C. Townsend, President, Lincoln, Neb.; Charles Aylett, Vice-President, Toronto, Canada; D. D. Spellman, Second V. P., Detroit, Mich.; John R. Snow, Treas., Mankato, Minn.

James Scott, Chairman Commercial Section, Baltimore Md.; H. Hesse, Vice-Chairman, Louisville, Ky.; Grant Leet, Secretary-Treasurer, Washington, D. C.

Paul True, Chairman Manufacturers' Convention Bureau, Newton L. Bulkley, Secretary-Treasurer.

Mrs. Clarence Stearns, Chairman Woman's Auxiliary, Rochester, Minn.; Mrs. Harry B. Wills, Secretary-Treasurer, Rochester, N. Y.

The place for the next convention was left to the incoming board, with a recommendation that the 1928 convention be held during the latter part of April or early in May. The following are the proposed changes in the by-laws.

Change Article VII to read as follows:

Section 1. Active membership shall be extended as follows: (A) To studios (whether ownership is by individual, partnership or corporation) and to any professional photographer actually engaged in the production of photographs as a vocation, having subscribed to the Code of Ethics and, if financially able, to the co-operative advertising campaign of the P. A. of A.

(B) To individuals who are managers of photographic departments of institutions, corporations or industrial firms.

Section 2. The annual dues for active members shall be \$5.00. For members subscribing to the co-operative advertising fund the dues shall be deducted from this fund.

A registration fee may be charged at the discretion of the Executive Board for active or associate members who register at the Convention. Honorary and Life Members shall be exempt from payment of dues.

When more than one member of a partnership, or official or department manager of a corporation shall attend the Convention, each will be required to pay the registration fee.

Section 3. Memberships held by partnerships or corporations shall have but one representative and one vote at any business session of the Association.

Section 2 to be changed and numbered 4. Article IV, Section 1, omit the words "Committee on Membership."

Change Section 3 of Article IV to read as follows:

The Committee on Admissions shall examine all applications for membership and determine the qualifications of the person applying and pass upon and fix such subscriptions to the advertising campaign as the committee may decide is fair and equitable.

This committee shall have full power to approve or reject the applicant.

The Commercial Section made the following awards:

Silver Cup and Plaques

No. 1—A silver cup donated by *The Commercial Photographer*, won by Chicago Commercial Photographers' Association.

No. 2—Architectural Class (a) Plaque, won by Mott Studio, Los Angeles, California. (b) Joseph Abel, Washington, D. C.

No. 3—Illustrative (Advertising) (a) won by Harold Haliday Costian, Scarsdale, New York. (b) H. S. Bartlett, Chicago, Illinois.

No. 4—Industrial Class (a) won by B. W. Trowbridge, Chicago, Illinois. (b) Manning Brothers, Detroit, Michigan.

No. 5—Press Photography, Carroll Photo Service, Los Angeles.

No. 6—Best photograph for catalogue without any accessories. Stadler Photographic Co., New York.

Blue Ribbons Won by

No. 2A (1st) Hughes & Co., Baltimore, Md.; (2nd) Henry Fuerman & Sons, Chicago, Ill.

2B (1st) Tebbes Knell, Inc., New York City; (2nd) Mott Studio, Los Angeles, California.

3A (1st) W. Eddowes, Inc., New York City; (2nd) Ernest Schart, Chicago, Illinois.

3B (1st) Lucas-Kanarian, New York City; (2nd) Underwood & Underwood, New York.

4A (1st) H. Hesse, Louisville, Kentucky; (2nd) Fulton Lawson Company, Chicago, Illinois.

4B (1st) Hughes & Company, Baltimore, Md., (2nd) J. J. Johnson, Chicago, Ill.

5 (1st) International News Reel, New York; (2nd) Jay E. Brown, Lakeland, Florida.

6 (1st) Frank S. Savastano, New York; (2nd) Louis H. Dreyer, New York.

Pictorial — Harold Haliday Costain, Scarsdale, N. Y.

Flashlight — Drucker & Baltes, New York.

Scientific—Louis Schmidt, New York.

Color Photograph—J. Wesley Allison, New York,

Aerial—Two blue ribbons to Frank H. Wildung.

The picture exhibits were wonderful, and as one of the judges said "it is the largest and the best lot of pictures that I have ever seen." Our only kick is that we couldn't spend enough time viewing the exhibits and the lack of ventilation in the exhibit hall, particularly in the commercial section. We were promised air-cooled rooms by the hotel management, but we guess the promise was cooled as soon as it was made. The same complaint will fit in for the meeting room and the manufacturers' hall.

We hope, in future, that no more hotels will be selected for convention halls. The manufacturers' exhibits were crowded too much and it does not allow sufficient aisle space. Had the number attended the convention as anticipated, it would have resulted in a jam. As it was, one was constantly "bumped."

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The Commercial Side Line

For the photographer who feels an interest in outside photography, the picturing of things of interest in a way to make the hobby profitable, there is much that can be done that will bring in real money. Some of this work that is outside of the regular studio photography can still be done inside the studio.

There is commercial work of the sort that involves the reproduction of legal documents, particularly that connected with court or trial matters. It may be the reproduction of documents that the pictures may be used as exhibits in law suits. It may be the photographing of the scene where certain events took place, as in the case of automobile disasters. It may even be the photographing of victims of a disaster. I found the other day, among some old photographs

that came from the studio my father once operated, a very interesting picture of a very dilapidated wreck of a man who had been beaten up in a fight and who wanted evidence of his condition to present to the jury when the case would come to trial later. Another photograph showed two checks, one genuine, the other a forgery. This was also a court case.

The photographer, wearied with the wails of infants and tried with the demands of homely women seeking to appear beautiful, may find relief in taking up commercial work as a hobby, if not as a money-making side line.

The immediate photograph of a fire or of a railroad wreck or of some big local celebration will bring a good price from a newspaper. Pictures of store interiors and store windows will find ready sale. I know one man who makes a specialty of carrying an assortment of photographs suitable for illustrative purposes. You can go to him and in his files find just the picture you want to illustrate your story.

A young photographer who wants to use his evenings, possibly a young assistant who wants to make some money on the side, will find opportunity in photographing store window displays at night, that being the time when he must make such photographs in order to get good ones. Almost any merchant, who has made up an especially attractive window display, will want a picture of it, and if he doesn't want one, some trade paper will want it at a good price, especially if accompanied by a little written description. A good photograph and a hundred words of description may easily bring a five or ten-dollar check from a good publication.

There are always incidents happening that bring people in with a wish that something unusual be photographed, something they can bring to the studio or something they cannot bring. Many photographers do not care to bother with this work, but it can be made profitable, especially for the young fellow just getting started or for the assistant who can be allowed to go or who can be sent out for such work.

When business seems to be in a slump in the studio or when competition splits it up and reduces volume, the photographer may save his financial life by taking up some outside side-line work, either temporarily or permanently.

Making Up Solutions

When making up solutions it is generally good practice to use hot water. With hypo, as is well known, the use of hot water helps the rate of solution. Hypo in dissolving depresses the temperature, chilling the bath, which slows up the process. The hypo will dissolve faster at any temperature, if suspended in a muslin bag at the top of the liquid. The solution as it forms is denser than the water itself and this denser hypo liquid falls to the bottom and forces up water which in turn dissolves more hypo.

Hypo in the dry form dissolves much quicker than the crystal form, which contains water of crystallization. Three parts of the dry form are equivalent in strength to five parts of the crystals. Crystal hypo will dissolve in one-half its own weight of water.

The chilling of hypo baths during the act of dissolving suggests freezing solutions. Salt with ice is a household use for ice cream making. Salammoniac and potassium nitrate will depress temperatures, also crystal calcium chloride and snow, and with snow and dilute sulphuric acid a drop from 23° to 40° Fahrenheit takes place.

When we use metabisulphite of potash, hot water is barred out, as the sulphurous acid content is driven out and partial decomposition sets in. It curiously happens that when sulphite and metabisulphite in dry form are mixed together and dissolved, the conditions are then changed and there is no objection at all to the hot water.

If the solution of the mixed salt is bone, for a moment and pyro added where the solution has cooled down, the keeping qualities are then greatly improved. The solution is probably freed completely of dissolved air.

In the case of sodium sulphite, you can use very hot water, but at a temperature of about 120° Fahrenheit, the solubility is higher than at hotter or colder temperatures. The crystal sulphite oxidizes on the surface to sodium sulphate, which is also known as Glauber's salts. As this is one of the most soluble chemicals known, it is very easy to rinse off the white coating and then dry out the crystals somewhat on a cloth or on a blotter so they can be weighed. For hydrometer measurement, drying is not necessary.

The hydrometer is an instrument which must be used with caution. This is especially true with the very cheap varieties with paper scales. Make sure these scales have not slipped down out of place by verifying the zero point in water solution.

Hydrometers cannot measure mixed solutions, as for instance sodium sulphite contaminated with sulphate. A reading of 80° on the hydrometer, which corresponds to $2\frac{1}{2}$ oz. of sodium sulphite in 16 oz. of water, will indicate only the specific gravity of the mixture, and give you no real information of its actual sulphite strength. In addition the sulphate impurity has a retarding action on the developer.

The photographic hydrometer comes through from the old days. They were known as actinometers and their readings indicated directly the strength of the silver bath in grains per ounce. Special direct reading hydrometers are made for a variety of purposes such as lactometers for milk, etc., but the chemist's hydrometer has a scale which can be translated into specific gravity readings. Like thermometers, these have different scale systems, such as Baumé and Twaddell.

Sodium carbonate dries up and loses water of crystallization, but it remains unchanged chemically. It is still sodium carbonate. The hydrometer method is useful here, as you are not concerned with the crystal strength this way. Potassium carbonate dissolves in less than its own weight of cold water, so it does not need heating to expedite matters.

Sodium sulphide should be made up very hot, as the iron impurities coagulate and precipitate out. Its keeping power in a strong solution, such as 20%, is much better than weak solutions which oxidize readily.

Metol, the developing agent, has an idiosyncrasy in that it does not dissolve well in sodium sulphite solution. Hence we dissolve it in cold water and add it to the sulphite solution when this last chemical is in complete solution.

Amidol does not keep well, but the addition of stabilizing agents will help action. Metol exerts a protective action on amidol. Other preservatives are stannous tartrate and lactic or glycollic acids.

Pyrogallic acid certainly oxidizes less rapidly in water which has been boiled free from dissolved or suspended air, as noted previously.

Hydroquinone developers are sluggish at low temperatures and with concentrated solutions, may precipitate. "Shake well before" using should not be applied to made up developers, as this picks up air bubbles. In boiled solutions, the bubbles which form are thrown off at the surface, but any solution which stands for a long time, will take up more air, even pure distilled water may become aerated in time.

The ordinary type of alum, potash alum, is easiest dissolved when in powder form. This alum is a double sulphate of aluminum and potassium, and while soluble in ten parts of cold water, it will easily go into one-third of its weight of boiling water. Obviously this should be used when a stock solution is to be made.

Curiously, while alum and ordinary hypo are incompatible, the addition of sulphite of soda prevents precipitation. It is, however, quite necessary to follow the directions implicitly as to the order in which the chemicals are added to fixing baths. It is

well to let the alum solution cool down before adding it to the sulphite.

Pure alum must always be used in photography, perfectly iron-free, since the iron is the cause of blue spots in sepia toning later. Pure chemicals are cheap insurance in photographic practice.

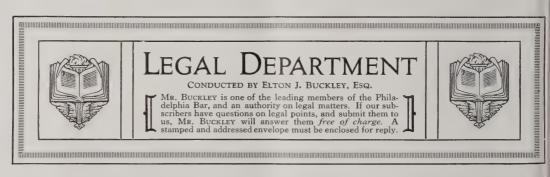
When we come to chrome alum, which is a double sulphate of chromium and potassium, hot water should not be used. The solubility here is one part in six of water. The tanning power of this alum on gelatine is further enhanced if the solution is somewhat alkaline.

Chloride of mercury or to speak more accurately, mercury bichloride, needs hot water for quick solution. It takes 16 times its weight in cold water to dissolve it, but with boiling hot water only 2 parts. We can increase its cold water solubility by adding a harmless soluble chloride, such as ammonium chloride, the salammoniac of the electric batteries, or even common table salt or a little hydrochloric acid. Mercury solutions

are poisonous and care should be taken when you have hang nails or open cuts.

Many chemicals keep better in bottles of amber glass, which protects them from blue rays of light. The caustic alkalies and carbonates attack glass and glass stoppers cannot be used. Rubber stoppers are necessary. Certain corrosive liquids, such as sulphuric, hydrochloric and nitric acids and glacial acetic acid need the glass stoppered bottles, as cork and rubber will be attacked and destroyed.

Substances of a deliquescent nature, since they attract moisture, must be kept well stoppered as they may also oxidize and change their chemical composition. Such are developers like amidol, pyro and metol among the developing agents, ammonium carbonate, sulphocyanide and persulphate, caustic potash or soda, ferrous sulphate or chloride, potassium carbonate, iodide, cyanide and metabisulphite, dry sodium carbonate, sodium sulphide and sulphite and uranium nitrate.



How and When a Partner May Escape

The following letter brings up the always interesting question of partnership law and partnership liability:—

Pittsburgh, Pa.

We have been selling goods for about two years to a partnership consisting of two men. One of them which I will call A had all the experience that there was in the business. The other partner B had no experience whatever, but he had all the money. A had no money. The business has been fairly successful,

and according to their credit statements had added a little to the partnership capital, as contributed by B. We will say also that A, while having lots of experience, is a good salesman, but a bad manager. We would not have given him anything more than a very small line had it not been for the fact that B had money in the firm and was, as our attorney tells us, responsible for the firm debts.

Recently the firm has gotten into dif-

Every help to the artist— with no annoyance

Rear view — note handsome finish of all metal stand and reflectors. Automatically balanced tilting. Adjustment at any angle.



This is the new Cooper Hewitt two tube unit, acclaimed by successful photographers everywhere as the simplest, most economical, and most versatile fixture ever designed for the use of portrait and commercial photographers. Simple because it is exceedingly easy to adjust, economical because it can be used every day indefinitely at very low maintenance cost.

This unit facilitates group lighting—spreads light over a large area—and softens shadows. There is no glare and no heat to annoy the sitter.

Let us give you further information that will be of interest. Fill in the coupon and mail it today. We will send you complete informative literature; no obligation.

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inon.

Front view—shows the two tubes each 50%4" long which diffuse this cool glareless light. The unit is made for use with D. C. and

COOPER HEWITT



	ER HEV 05 River			CO.
	end liter Hewitts.	lescribir	ng the	new
Name				
Addres				

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO. KALAMAZOO, MICHIGAN

P. H. KANTRO

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Highest Prices paid for your old negative glass and portrait film.

Write for prices and instructions before shipping.



READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON \$2.00, Postpaid

OU can learn the art of retouching and finishing with this new book. It shows you how to minimize the unintentional defects and how to emphasize the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I. . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching
Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia

Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

1	Vame			
- 7		 	 	

Address

ficulties and it has been necessary for us to press for our account, which at the moment is fairly large. Still we had no misgivings, because B's financial responsibility was large. When we began to press for our account we were confronted with a tale that six months ago B withdrew as partner. The story we get is that at the time he withdrew A gave to our salesman who had been regularly calling on them, verbal notice that B was out, and that he had taken over B's interest. B of course withdrew some of his money, which has made the firm short, although A claims that there is more than sufficient to pay all creditors in full. What we would like to ask is, can B, the moneyed man of the business, get out in this fashion, leaving us without any adequate security? We neglected to say that we asked the salesman if such a statement had been made to him, and he admits it was, but said he thought they were sending printed notice to all creditors and therefore did not bother to tell us. We never received, so far as we know, any printed notice and have continued to sell the firm on the strength of B's money just as we had previously done.

R. Y. & Bro.

Well, my friend, I am afraid that your chance of holding B liable is very poor. The law is very clear as to how a partner can and should get rid of his financial responsibilities. As I have before explained, those responsibilities are very heavy. He is responsible for all the debts of the firm even to the limit of his personal fortune. He is responsible for contracts made by his partner even though he didn't want them made, told the partner not to make them, and even if the partners had an agreement that such contracts shouldn't be made. In spite of all this, if the contracts, or purchases, or whatever they may have been, were within the ordinary scope of the business, all partners are liable for the acts of one.

The law is that a man thus responsible for

Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by showing you how in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success.

The mastery of **TOWLES' PORTRAIT LIGHTINGS** will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$500 POSTPAID

AR OFF YOUR COUPON HERE

FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

Name

(Please Print Plainly)

Address

(Please Print Plainly)

the debts of the business can only rid himself of them by giving explicit notice to creditors that after a certain date he will not be responsible. Of course this does not affect debts incurred before the giving of the notice; he can't get rid of those at all unless the creditors consent.

The notice is usually given by sending a printed announcement to creditors with whom the firm is doing business, and also by advertising once a week for three weeks in two papers of general circulation. But this is not obligatory. Any form of notice which amounts to notice is sufficient, and it was held in a case precisely like this (Hurst, Bollin Co. vs. Jones, 279 S. W., 392, 43 A. L. R., 742) that where notice was given to a salesman the employer was bound. Of course if a salesman had nothing to do with credits and wasn't supposed to pay any attention to the personnel of his buyers, it might be difficult, but the almost invariable custom and practice is the other way.

(Copyright by Elton J. Buckley)

Whose Chauffer Was He?

"We have a lot of delivery work—what'll you hire us a car and driver for?" the delivery manager of the Photographic Company queried.

"You can have a bang-up-to-date car and competent chauffeur for \$3 per hour," the Truck Company suggested.

"Send him up tomorrow morning," the manager

suggested.

The next morning the chauffeur came with the car and went to work transporting parcels, under the control of the delivery manager of the photograph company. The delivery department loaded the car at the point of departure, and unloaded it at the place of destination, but between those two points the car was in full charge of the chauffeur.

While the chauffeur was in charge of the car in this way, he negligently injured a third party, and the third party sued the photographic com-

pany.

"We're not liable—we simply had the car and driver hired by the hour, it's up to the Motor Company to pay the damages," the photographic company argued, and the New York Court of Appeals in a recent case decided in favor of the photographic company on the ground that the chauffeur still remained the servant of the owner of the car.

"The rule now is that, as long as the employee is furthering the business of the general employer by a service rendered to another, there will be no inference of a new relation, unless command has been surrendered," said the Court on this point.

SEND A NEGATIVE

for a free sample print on our New Platinotype paper-warm black vellum surface, buff stock.

WILLIS & CLEMENTS, INC.

713 WALNUT ST., PHILADELPHIA, PA.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.



KAN-RITE

the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a small refining charge, if you send Silver residues of every description to

KANTRO REFINING CO. PORTAGE, WISCONSIN

KAN-RITE for sale by all dealers

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
636 South Franklin Square :: Philadelphia





M. L. Leach has taken over the management of the Roswell Allen Studio in Ocala, Florida.

F. W. Sheelor has joined his brother Earl Sheelor, of Lander, Wyo., and the firm of Sheelor Bros., is now complete in its organization as photographers.

Nelson's photograph studios, formerly located at 438 Fourth Street, Santa Rosa, Calif., have moved into new quarters at 438 Mendocino Avenue, Rosenberg Building.

M. R. Purlee, photographer of Salem for two and a half years, and before that time conducting a studio in Seymour, Ind., has again returned to Seymour to assist in the Platter Studio.

F. C. Plummer, of the Plummer Studio, Edmonds, Wash., has moved his equipment to the University District where he has secured quarters on University Way, just north of 45th Street.

The Hurlburt Supply Company, formerly known as the Hurlburt Photo Supply Company, celebrated its reopening at the former quarters at 315 St. Louis Street, Springfield, Mo., July 16.

Elmer F. Boll, who for a number of years maintained a studio on Lincoln Avenue, in Chicago, has moved into an exceptionally nice studio, on Maplewood at Devon, which is very artistically arranged in Spanish effect, with arched doorway and heavy draperies.

We regret to learn of the severe illness of the charming wife of Charles Aylett, First Vice-President of the P. A. of A., and trust that she will soon recover. Mrs. Aylett has endeared herself to those who have had the pleasure of knowing her since she started attending Conventions.

Mrs. Florence Ayscough has a particularly fine series of art photographs of scenes around St. Andrews. St. Andrews abounds in beauty spots, and Mrs. Ayscough has obtained some unusual and striking pictures with her camera, both in landscapes, sea scenes, fishing scenes and, perhaps most wonderful of all, sunset effects. Mrs. Ayscough is to be congratulated on her unusual and attractive work, which will be exhibited at the historic and picturesque "Niger Reef" in St. Andrews.

We hope A. J. Anderson, of Medford, Oregon, recovered from the operation which he underwent the early part of July.

The Harrisburg Section of the Pennsylvania Photographers' Association had a picnic July 13 at Long Park, Lancaster. Entertainment and sports were provided for all.

Wm. Rose, formerly of St. Louis, but recently of Coulterville, Ill., has leased a room in the Adami Opera House and will open up a studio. He will also handle Kodak supplies.

E. R. Newcomb, photographer, has moved his studio from Monroe, La., to Hope, Ark. His studio is located in the Josey Building at 111 Front Street. We wish Mr. Newcomb success.

A wonderful opportunity was given to the people of Schenectady to see the exhibition given by the Schenectady Camera Club at the Bouquet Florists, Inc., on Jay Street. The exhibition included 100 choice pictorial prints, which were loaned by the Seattle Camera Club. This collection is considered to be one of the finest in the country, and included several of the world's leading Japanese pictorialists.

An excellent program was arranged for the members of the Fox River Valley Photographers' Association when they met at the Miller Studio in Fond du Lac, Wisc., the early part of July. At this meeting, Alvin Schneider, of Green Bay, was elected President, and A. L. Mathieu, of Oshkosh, was elected Vice-President. The attendance at this meeting was over fifty, including photographers, their wives and studio assistants.

A few days ago we received the announcement that J. K. Harriman, of Pedlow & Harriman, had sold his interest to Mr. Pedlow and purchased an interest in the W. O. Wood Manufacturing Company, of Philadelphia. Mr. Harriman said the hardest thing to do in changing his business was to sever the pleasant relationship between himself and Mr. Pedlow, which had existed over a period of years. The firm will continue to be known as Pedlow & Harriman and continue to do business under that name. We know Mr. Harriman's many friends will join us in wishing him success in his new business interest.

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. Fred E. Luce, of Cameron, Mo., will move his studio to his home on Meade Street, and will conduct his business from there for the time being.

Claude Quarve purchased the E. K. Gesme Photo Shop in Paynesville, Minn., and has outfitted his studio so as to conveniently handle the various branches of photography.

L. E. Atherton has purchased the Chandler photographic studio at 86 Chenango Street, Binghamton, N. Y., and took possession on July 1. Mr. Atherton is a man of wide experience, and while doing general photographic work he will specialize in photographs of children.

G. K. Wangsness, who recently sold his photographic studio on Fourth Street to L. C. Chamberlin, has purchased a studio at Dawson. He will take possession early in the fall. Mr. Wangsness has been in business in Northfield, Minn. since October, 1923.

The third annual outing of the Scranton and Wilkes-Barre photo engravers was held Saturday, July 16. A quite interesting program was arranged. Among the speakers were, Edward W. Bonin, Thomas Bevan and Herbert T. Atkins. The outing was held at Rocky Glen, Scranton, Pa.

The Fenner Studio, after being in operation for more than thirty years, has combined with Harmon Bussert, industrial photographer, and is now known as the Fenner-Bussert Studio, located at 136½ N. Main Street, Lima, Ohio. Mrs. J. A. Jenkins has been made manager of the studio. They will specialize in child photography.

Walter E. White, of Tampico, Ill., and a graduate of the Illinois College of Photography, has taken over the photograph studios in Polo and Forreston, of H. B. Chase. Mr. Chase has moved into his new studio in Kewanee, which he purchased several months ago. We wish both Mr. White and Mr. Chase success in their new studios.

Our friend, Kathryn Gunnell, of the Gunnell & Robb Studio, Salem, Oregon, attended the June meeting of the Willamette Valley Photographers' Association at the Newton Studio, McMinnville, Oregon. A big meeting of the Association is planned for the 30th of July at Tillamook, when the members of the Portland Photographers' Association will be the guests of the Willamette Valley Association. As Miss Gunnell has been very active in Association affairs for some years, we will venture to eay that she will most certainly be present at this meeting. It has not been our pleasure to see the little lady from Oregon, as she was called at the Washington Convention, at any of the National Conventions since the one in Washington in 1923.

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OBITUARIES



THE LATE FLOYD M. WHIPPLE

Chas. E. Wallis, president of Sprague-Hathaway Co., West Somerville, Mass., died on July 27 from a heart attack. Aged 63 years.

Ross H. Phar, until within the past two years a photographer in Casey, Ill., died July 10, after an illness of several weeks. Mr. Phar was 39 years of age.

I. M. Buck, photographer of Paola, Kans., died July 10, at the age of 68, due to heart disease caused by running for a train. Our sincere condolences to his widow and daugher.

Floyd M. Whipple, well-known to the photographers of the country, died at his home in Sharon, Mass., on July 27 from a heart attack. Mr. Whipple was born on November 12, 1857.

Miss Fannie Chilberg, sister and twin to Miss Flora Chilberg of Rock Island, Ill., died July 15, due to injuries received in an auto collision at Waterloo, Iowa. The twins were partners in a home portrait studio at 1820 Twenty-second Street, Rock Island, Ill., and were widely known in that community.

Carl Turnage, formerly attached to the White House photographic staff during the Wilson and Harding administrations, and a resident of Homestead, Fla., since 1923, ended his life, July 11, by firing a charge from a shotgun into his head. Relatives and friends are at a loss to assign a motive for the act.



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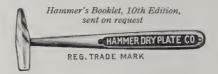
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FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

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Wednesday, August 10, 1927

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Editorial Notes

Charles L. Lewis

From an odd jobs boy about a studio to president of the Photographers' Association of America in his maturity was his accomplishment. This beloved and expert dean of Toledo's photographers passed away in July.

Born in a cross-roads hamlet in Canada, he came to Toledo and from small beginnings made his way to the top of his profession.

In the homes of Toledo, photographs of three generations of Ohio families attest his popularity.

Even in his later years, when his sight dimmed and he could no longer meet the exacting requirements of photography, he was on hand to supervise sittings. His genial presence insured a good portrait, for his patrons looked like their real selves and not like they were going to have some teeth out.

Mr. Lewis was a considerate and thoughtful employer in his dealings with his studio people. Their loyalty reflects the esteem in which he was held. A printer was with him for fifteen years, and a finisher for thirty.

35

Mr. George Eastman at Seventy-three

The distinguished Kodak magnate passed another milestone on July 12; its number was 73, and upon that occasion he received messages of congratulation from President Coolidge, Vice-President Dawes, Thomas A. Edison and many others.

The statesmen stressed Mr. Eastman's services to humanity in making the world a better place to live in by referring to his many inventions, his magnificent benefactions and practical interest in technical education, art and music.

The sage of West Orange gratefully acknowledged the debt of the cinema industry to Mr. Eastman in the development of photographic film.

When 72 years young, Mr. Eastman was exploring equatorial Africa with a camera, but the story of that has already been told.

Gracious Mrs. Grace Coolidge

The resourceful wife of our Chief Executive can be counted on in any sort of an emergency.

The other day, when a delegation, with attendant photographers, from a distant town was visiting the President, who stood on the porch of his hunting lodge in wild clothes, a ten gallon hat and a growing crop of freckles, one of the camera men ran short of film. Mrs. Coolidge, noting the predicament, came to the rescue and handed over her own hand motion picture machine.

The improvident photographer expressed gratitude and pleasure and ground off the amount of film remaining.

彩

Photographing Coolidge's Fish

Mr. Coolidge and the photographers are often in the public eye. He has graciously obliged photographers and amateurs with photographic poses, but, like Grover Cleveland, who liked to slip away and shoot ducks down at Quantico, on the Potomac, he has believed that his fishing is his own personal relaxation and none of anybody's particular business.

He had promised, however, after a campaign of nearly two years, that he would some time relent. He has recently been elected and has accepted the Honorary Presidency of the South Dakota Division of the Izaak Walton League. We presume he had to capitulate gracefully when the battle of words about bait and fly casting grew too thick, but, just the same, we believe there must be a longing to be allowed to fish in quiet and that he would give anything to sneak away from carping fish critics and anastigmat lens hounds. An amateur, who butted into a party, had his films destroyed, but later the bars were dropped to those who acted with decorum.

Ex-Governor McKelvie, of Nebraska, whose summer home is also in the Black Hills, was responsible for this temporary photographic concession. McKelvie is a publisher and he invited the newspaper writers

and photographers to be guests as well, so the President didn't have a chance. It was a good day for fish in the tumbling canyon waters and a pleasant day with congenial companions—a psychological moment.

While Mr. Coolidge had given his word for the fishing pictures, he was emphatic that they should be made at the creek or nowhere. He went through with his promise, but there was no chance to take a fish, for one of the photographers nearly fell in the creek, and, as any Izaak Walton knows, this annoys a modest and retiring fish, and causes a moratorium in fishing affairs.

Mr. Coolidge, in a ten-gallon hat, panned for gold as well, and when need be, put a shoulder to the wheel to help the horses over the hard places with the rig. Evidences are accumulating that there may be some hard pickings for the cameramen in their extensive vacation stay and that photographs in the future may be those which he submits to only as a matter of duty in connection with his public duties.

3

Huffman, of Fort Keogh

Back in the days when General Nelson A. Miles was commandant of the military post known as Fort Keogh, Montana, there was a young man by the name of L. A. Huffman in those parts who practiced photography in a sketchy sort of way; alert for a scoop if he could make it.

The fight of the Indians with Custer's Seventh Cavalry, in which Custer and his men were utterly wiped out, was a recent occurrence.

Sitting Bull had escaped to Canada, but Rain-in-the-Face was a prisoner at the fort. Huffman managed in some way to get Rain-in-the-Face out of the stockade and over to his studio; kept him there for three hours and got a lot of good pictures of the famous warrior.

In his prolonged absence, the other Indians in the bunch feared that their leader had been hanged by the soldiers and began to make trouble. General Miles started an



JOHN LAVECCHA, JR.

AGE 40 DAYS

JOHN LAVECCHA

investigation. Rain-in-the-Face returned and told where he had been. Miles sent for Huffman and said: "Young man, if you ever take another prisoner of war out of camp, without my permission, you will find yourself in very serious trouble."

Huffman is an old man now, and has been telling the story for the *American Magazine*. He says that he took the warning of the majestic General Miles to heart and "I never repeated, but I did get some dandy pictures of that big Indian and they sold well."

33

Photographs by Atlantic Cable

While New York still thrilled with the first news of Lindbergh's arrival in Paris, a package containing a roll of paper tape, some 350 feet long, five-eighths of an inch wide, and perforated crosswise with thousands of tiny holes, came from the Western Union Cable offices to the office of the Pacific and Atlantic Photos, Ltd., by motorcycle messenger.

In fifty minutes, newspapers were on the streets with pictures of Lindbergh and his plane landing upon the aviation field outside Paris.

These pictures were based on actual photographs and were transmitted by cable by the Bartlane method.

The process is intricate but may be summarized as follows:

The photograph is transferred to metal sheets in such a manner as to give tone differentiation by making five prints of varying density from the same negative. These prints consist of conducting and insulating portions according to the lights and shades of the original photograph.

The prints on metal are then placed on a series of rotating cylinders, each of which has a needle in electrical contact, much as the needle is in frictional contact with the record of a cylinder-type phonograph. From this machine issues the picture in the form of a tape perforated with a multitude of small holes. A duplicate of the ribbon is

then produced at the receiving end of the ocean cable, and is taken to the Bartlane reproduction machine, where a high-powered light is projected through the holes of the moving tape so that it registers upon the photographic film; thus the picture is built up.

The time required to transmit a photograph is now about 35 minutes and the cost about \$100.

SE.

Fame

An autographed portrait of Colonel Charles Lindbergh was recently sold at auction in New York for charity and brought a thousand dollars.

What is there about that boy that made the public jam the streets and crowd the window sills along the line of his triumphal progress through great cities when he returned from France?

What makes people take a day off in which to do him honor when he tours the country in the *Spirit of St. Louis* in order to popularize aviation?

What makes camera men fall over themselves to get a shot at the boy who broke into aviation as a parachute jumper?

We will give you a guess apiece, and you'll all guess right.

Yes, it's his character!

32

Photographing Finished Furniture

The technique necessary to show tonal values in furniture for salesmen's albums of photographs has been perfectly developed.

Finished furniture can now be photographed successfully.

Furniture men don't have to be old-timers to remember when every thing in their line had to be photographed "in the white."

It was believed that grain and figure could not be shown if the piece was photographed finished. When the new developments in finishes appeared a little while ago; two-toning, high-lighting, shading, decorations, etc., it became necessary to show these effects in salesmen's photographs.

Manufacturers Exhibiting at the National Convention

MANY NEW THINGS SHOWN

The New York Convention of the P. A. of A. brought out many new ideas and apparatus in the manufacturers' exhibits, and while we would like to go into details, we can only confine our remarks to the general line of goods shown. The manufacturers will send descriptive matter to those interested.

Agfa Products, Inc., New York, represented by H. B. Ridge, Carl Oswald, William Feaster, W. Daley, John Skahill and Harry Dombroff, displayed a full line of Agfa products, including the Agfa Film, Ultra Special Plate, Flash Powder, Light-Filters, Desensitizers, etc. Right at this time, we congratulate Carl Oswald, as we were tipped off that he has just been married.

American agents for Trapp & Munch, Germany, displayed a line of Tuma-Gas Developing Papers particularly adapted for portraiture. Harry H. Nelson, Fritz Petzholdt and A. Passfender were the demonstrators.

Ansco Photoproducts, Inc., Binghamton, N. Y., were represented by Horace Davis, G. W. Topliff, Sherman Hall, Dick Stafford, Jack Dombroff, Jack Kerber, B. B. Snowden, James Whitley, A. L. Hagerman and F. Huntington.

Art Bookbinding Company, Inc., New York, showed a line of albums and loose leaf devices.

Bausch & Lomb Optical Company, Rochester, N. Y., displayed a line of Bausch & Lomb products and were represented by F. H. Hahn, J. A. Scheick, S. Sterling, and I. L. Nixon.

J. W. Beattie, of the Beattie Hollywood Hi-Lite Company, Hollywood, Calif., gave continuous demonstrations on lightings, using the Maxima, the new Maximin and the Beattie's Hollywood Arc System. The resultant prints were shown a short time after the demonstration.

Blum Photo Art Shop, Chicago, displayed many examples of finishing for the photographer, including the new Blum Aqua Tints, Gum Prints, etc. Edouard Blum, Jr., and Charles J. Miller were the representatives.

Burleigh Brooks, New York, with Burleigh Brooks and Edward Wells in charge, demonstrated many photographic novelties, including Schneider Lenses, Iris Lens Adapters, Skyfilters, etc.

BULLETIN OF PHOTOGRAPHY and *The Camera*, Philadelphia, with Frank V. Chambers, assisted by Mrs. K. P. Campbell, did quite a subscription business.

Burke & James, Inc., Chicago, with R. J. McGarry, S. A. Malawsky, S. Drucker and S. Harrison in charge, displayed many of the Rexo products, and, in addition, had the exhibit of the Elwood Auto Focus Enlargers, the Ve-Ja-De camera, a focusing type magazine roll film camera using unperforated movie film, Sterling Tanks, and the new popular "Little Sunny" hand lamp, which is quite a winner for home portraiture, as it folds up to $6 \times 5 \times 2$ inches, is a 8 amperes self-feeding arc lamp, which may be used on either alternating or direct current and connects with any light circuit.

California Card Manufacturing Company, San Francisco, represented by E. P. Chandler, Fred Lochman, W. A. Leonard, J. F. McGuane and J. B. Smith.

Camera Craft, San Francisco, Calif., was represented by Editor Sigismund Blumann. Friend Blumann was very unfortunate, as he lost a cherished pipe that he has been using for four years. We guess the poor thing was so strong it had to walk away.

The Chilcote Company, Cleveland, Ohio, in addition to showing a full line of the Chilcote mountings, distributed a dainty show card in the form of an easel that would beautify any show case, naturally, bearing the inscription, "Photographs Live Forever,"

in gold and black letters on a brown moire background. A. A. Chilcote, J. M. (Boots) Moody, I. O. Blanenburg, Roderick, MacRay and D. C. Harrison were the representatives.

Colegrove Brothers Company, Buffalo, N. Y., displayed novelties in photo finishing for the trade, including miniatures. Norman W. Schalk and Lila A. Bond were the representatives.

A. M. Collins Manufacturing Company, Philadelphia, displayed a general line of Collins mountings. H. H. Collins, Jr., Henry Atwater, H. S. Foster, Harry Born, Matt Gillbee, Howard Stone and James J. Hood were the representatives.

The Commercial Photographer and Abel's Photographic Weekly, with Charles L. Abel in charge.

L. H. Cohen Company, Inc., New York, showed an attractive line of Fine Metal Photographic Frames and Leather Cases.

Cooper Hewitt Electric Company, Hoboken, N. J., displayed the new model Cooper Hewitt Studio Lighting Units, which are quite an improvement and attracted considerable attention. Leo P. Cohn, William C. Hubbard, Howard Ferree and J. Moehler were in charge.

G. Cramer Dry Plate Company, St. Louis, Mo., assisted by Mr. and Mrs. G. A. Cramer, Ralph Brackett, J. P. Colville, Sam Bowring, Frank Shirley and Walter Markley, showed many examples of work done with Cramer plates.

H. C. J. Deeks, Sea Cliff, New York, demonstrated the Deeks Color Sheets. This demonstration created quite a lot of interest, and examples of color work were shown from different negatives.

Defender Photo Supply Company, Rochester, N. Y., had a full line of Defender products, and also the new Defender Cut Film. An attractive portrait of President Townsend, of the P. A. of A., was distributed, printed on Veltex double weight, which is a new Defender surface. The following were in charge: L. D. Field, Paul True, L. R. Moore, J. F. Vaughn, Billy Etchison, Charles Leake, A. E. Clark, Jack DeBoer,

Harry Shwed, Charles Niedig, G. E. Coultas, Harold D. Eschaffonis and James Russo.

Devry Corporation, Chicago, displayed a line of motion picture cameras and apparatus.

The Eastman Kodak Company, of Rochester, N. Y., displayed prints from many of the prominent photographers over the country. The following were in attendance: L. B. Jones, W. G. Stuber, C. E. Ames, Arthur H. Paul, H. B. Hoefle, H. H. Imray, Herman Sievers, Colonel Solbert, Charles F. Hutchinson, Charles Burley, Harry M. Fell, Frank L. Andrews, Jack A. Gunderson, Fred Bishop, Kenneth Huse, Cliff Ruffner, S. G. Lofft, J. J. Montgomery, F. W. Dickerson, H. A. Collings, R. W. Barbeau, T. Chappel, D. H. Oehler, G. A. Flansburgh, G. C. Johnson, L. J. Rogers, J. C. Neely, H. F. Martin, E. H. McNamara, A. H. Dunn, C. F. Becker, W. T. Houston, H. T. Rydell, Jack W. Brushwood, H. F. Arnold, J. F. Dorsey and Ben Krieger.

Eastman Kodak Stores, Inc., displayed a general line of Eastman products, with the following representatives from the different cities: Baltimore, H. W. Soper and J. Bruennings; Boston, W. G. Homeyer and C. J. Marion; Detroit, C. Moulin; New York, T. Roberts, Jr., C. J. Clothier, B. Glaaser, C. W. Ring, L. Gold, J. G. Biddle, G. Coffey, A. R. Ullrich and G. Fincke; Philadelphia, Albert Wunderlich, J. F. Werner, Daniel C. Fritz, Al M. Parker, Roger L. Kirk; Pittsburgh, Paul R. Martin and F. G. Sholl.

Engel Art Corner Manufacturing Company, Chicago, with A. W. Engel and J. W. Poorman, showed the many uses by which the Engel Art Corner can be adapted in photography.

Fisk Frame Company, Chicago, showed a variety of photographic frames.

Folmer Graflex Corporation, Rochester, N. Y., displayed a general line of Graflex specialties, including Cirkut Cameras, Folmer Multiple Camera, etc. H. W. Quinlan was the representative.

Fowler & Slater Company, Cleveland,



PHOTO BY DRUCKER & BALTES

THE P. A. OF A. BANQUET AT HOTEL ASTOR, NEW YORK, JULY 28, 1927

Ohio, represented by P. Y. Slater and Fred Bahler, displayed the new cast bronze advertising slogans and a very clever framing tool.

Joseph Gelb Company, New York, displayed the Gelb Spectro Arc Lamps.

Gevaert Company of America, New York, assisted by Joseph Conen, H. O. Bodine, Charles Bolwell, Z. S. Cantor, I. Thorner, S. J. Sloan and Frank Rhatigan, displayed a line of Gevaert products, consisting of films, prints, papers, the new Gevaert Portrait Paper and some beautiful transparency in colors.

C. P. Goerz American Optical Company, New York, assisted by Fred Schmid and A. Bohn, showed a general line of Goerz Lenses and products.

William Goldenberg, Brooklyn, N. Y., displayed a full line of the Meyer lenses and various accessories.

J. S. Graham Company, Rochester, N. Y., mountings, represented by Joseph Kimm.

Gross Photo Supply Company, Toledo, Ohio, assisted by Oliver and Louis Gross and Randolph Fajen, showed many advanced novelties in mountings, including the Alpine, Albion and Novelette Easels and other mountings for the fall trade.

Halldorson Company, Chicago, P. J. and T. E. Halldorson doing the honors. Quite a lot of interest was taken in the Halldorson products, especially the new General Service Lamp Style C.

The Haloid Company, Rochester, N. Y., had a beautiful display, showing the various Haloid products, including Haloid Portraya, Industro, Parchment Antique, Outline Special, etc. E. C. Yauch, H. E. Niles, W. H. Salmon, H. Weston, F. J. Godfrey and O. C. Busch were the hosts.

Hammer Dry Plate Company, St. Louis, Mo., with Mr. and Mrs. William B. Hammer, Clint Shafer, Nine Star Nate Corning, Stuart Carrick, O. C. Knudsen and S. S. Gordon, displayed many examples of the work done on Hammer Plates by some of the most prominent photographers in the country, including many negatives of Col-

onel Lindbergh made on Hammer Press Plates.

B. Hopfen & Company, New York, displayed a full line of Steinheil Lenses, Shering Products, Kranz Plates and many photographic novelties.

The Holliston Mills, Inc., Norwood, Mass., with Nat Heiman, T. F. Ellis and H. MacHughes, showed the various uses of the Holliston Photo Cloth, including the new Holliston Photo Cloth in Colors and the Holliston Photo Cloth, adhesive on both sides.

Ilex Optical Company, Rochester, N. Y., represented by Morris and Rufus Rosenbloom and E. C. Roland, displayed a full line of the Ilex Paragon, Photoplastic f4.5 and other Ilex products, including the Ilexpo Shutters. We heard, while at the Convention, that Rufus Rosenbloom is shortly to give up his Benedick freedom.

L. M. Johnson Company, Chicago, displayed a full line of frames. L. M. Johnson and Walter H. Gutzeit in charge.

Johnson Ventlite Company, Chicago, with J. J. Johnson, displayed a full line of the Ventlite lightings, including the Kompakt Ventlite Jr. Outfit, especially adapted for home portraiture.

Phil H. Kantro, the old glass man of Portage, Wisc., demonstrated his Silver Precipitant Kan-Rite, put out by the Kantro Refining Company. Phil, as usual, was good-natured in assisting everybody around the Convention.

Emil Koudelka, Inc., New York, displayed a general line of photo mountings.

Fred M. Lawrence Company, Chicago, frames, represented by Sidney Maseson and Sam Winokur.

Lippe & Company, Inc., New York, displayed a line of picture frames.

E. N. Lodge Company, Columbus, Ohio, displayed a full line of mountings. Messrs. McFadden and Wagner in charge.

Walter A. McCabe & Company, New York, represented by Walter and S. F. McCabe, displayed an attractive line of mountings.

Mallinckrodt Chemical Works, St. Louis, Mo., showed a full line of the Mallinckrodt Photo Chemicals and the merits of Pictol, their developing agent, were demonstrated. Quite an interesting little booklet was handed out, entitled "Handbook of Photo Chemistry," which will prove useful to our readers. J. B. Tebbetts and E. C. Lewis in charge.

M. S. Mastrukoff (The Educational Art Company), New York, showed a very dainty method of coloring photographs, etc., by the use of ordinary cotton with oil colors, no brushes being used whatever.

The Max Mayer Company, New York, showed the 5 amperes Superlyte Lantern, particularly adapted for home portraiture, and the various lines of Superlyte Photolighting equipment using the various Mazda Photo Lamps. Max Mayer, Joseph Brieloff, J. T. Jarrett and R. Banzer were in charge.

Medick-Barrows Company, Columbus, Ohio, showed a general line of mountings. Frank C. Medick and Nelson L. Bulkley were on duty.

Michigan Photo Shutter Company, Kalamazoo, Mich., were represented by L. M. Henshaw. The new Packard Two-way No. 8 and the Packard Ideal Shutters were shown, including the new Shutter No. 7 for enlarging and copying.

Medo Photo Supply Company, New York, assisted by Al Niemeyer, William Green, G. W. Harse, B. Muret, G. Dwyer and A. Baumann, displayed a full line of photographic accessories, including Wellington Paper and Plates and Mimosa Paper.

George Murphy, Inc., New York, assisted by George Murphy, P. Y. Howe, J. A. Murphy, C. E. Dunne, B. Allen and Sidney Smith, showed many photographic novelties, including the Hutchison Artists' Shading Sheets. These offer wonderful possibilities for putting in backgrounds and otherwise assisting in negative work.

National Carbon Company, Cleveland, Ohio, had its exhibit in charge of E. R. Geid and A. D. Spear.

B. Oshrin & Brothers, New York, showed

a line of photo mountings. J. Appel, S. Oshrin and J. Maculla in charge.

Pako Corporation, Minneapolis, Minn., was represented by James E. Reedy.

Philadelphia Badge Company, Philadelphia, with A. Abrahams in charge, demonstrated the Jiffo Pocket Mirror Machine.

Photogenic Machine Company, Youngstown, Ohio, showed, in addition to the Perkins Hi-Power Twin Arc, White Flame Studio Lamp, the Perkins Jr. and the Perkins Da-Lite Portable—a lamp quite useful for the home portraitists. G. H. Young and L. S. Kubiac were the demonstrators.

Presto Manufacturing Company, Pittsburgh, with S. S. Loeb in charge, showed several ingenious pieces of apparatus, one a printing machine by which prints as small as $3\frac{1}{4} \times 4\frac{1}{2}$ up to 6-foot panorams can be made. The machine may be adapted to be used with from one to three persons as desired. Another clever device is the print cabinet, which looks like an ordinary piece of furniture, but has special receptacles provided for sample prints so that the receptionist can show the client specimen photographs immediately.

Professional Photographers' Club of New York, assisted by Mrs. Allen, Librarian, had a desk and received quite a number of applicants for membership in that organization.

S. Pudlin Photo Novelty Corporation, New York, showed the Pudlin Photo Pocket Mirror Machine. Samuel and Arthur Pudlin and M. Goldstein in charge.

Simplex Photo Specialty Company, with E. H. Schmicking and C. M. Thompson in charge, showed the Peerless Copylite and the Simplex Print Dryers.

Reliance Picture Frame Company, New York and Chicago, showed a general line of frames. Mickey Scheyer was the representative.

Robertson Metal Artists, Inc., New York, displayed a dainty line of hand-wrought metal frames.

Phil Rosenblatt Company, New York, showed the Ros-Sal Midget Mirror Machines in two sizes, round and oval. Phil

Rosenblatt, I. Salisch, J. V. Korn were the demonstrators.

The Ro-To Company, Los Angeles, Calif., demonstrated the Shipman Rotary Printer. This machine attracted considerable attention at the Chicago Convention, but was a revelation to the many who saw it in New York. The Printer permits the printing from three negatives, feeding and discharging as the top automatically revolves. It is not necessary for the operator to handle the paper, except on the original feeding. It is made in two sizes: the 8×10 is fitted with a reducing kit for $6\frac{1}{2} \times 8\frac{1}{2}$ and 5×7 ; 11×14 is fitted with kits for 10×12 and 8×10 . One operator will virtually do the work of three.

Seebold Invisible Camera Corporation, successors to the Gundlach-Manhattan Optical Company, Rochester, New York, with John E. Seebold, L. E. Snyder and W. T. Lindsay in charge, demonstrated the Seebold Invisible Camera. This is quite an ingenious instrument and will prove of invaluable use to banks and other corporations in the matter of protection from bandits, etc. The entire operation is done with a concealed camera, and it was laughable to see how many friends sat down in a chair and a short time after have two or three prints shown of themselves.

Sprague-Hathaway Company, West Somerville, Mass., displayed a beautiful line of miniatures on ivory and porcelain and general art finishing for the trade. Philip Smith, William Kelly, M. L. Myers and Stuart Wolf in charge.

A. Sussman & Company, Philadelphia, displayed a line of mountings and folders.

Taprell, Loomis & Company, Chicago, displayed quite a line of mountings and also albums, following up on the suggestion offered in the Advertising Campaign. Quite an interesting souvenir was given out, which will be useful for the holiday trade, as it is a daily reminder for sitters to come into the studio in advance, allowing the dates to be changed advising how many days just before Christmas, etc.

Ullman Manufacturing Company, Long Island City, N. Y., showed a line of wood and leather photo frames.

Vilas-Harsha Manufacturing Company, Chicago, moldings and frames, were represented by the New York manager, H. S. Kirsch.

Benjamin Weil, Philadelphia, displayed various lines of anastigmat lenses. These are surplus lenses secured from the United States Government.

Willoughby Camera Stores, Inc., New York, displayed a line of Voigtlander lenses and many photographic products. The following were in attendance: C. G. Willoughby, T. A. Riggles, J. G. Dombroff, Henry Diamond, A. Blitzer, J. G. Tannahill, Harold Smith, W. Alexander and Miss J. Smith.

Wollensak Optical Company, Rochester, N. Y., displayed a general line of Wollensak products and the new Wollensak Microscopes, Telephoto Lenses and Vignetter for movie cameras and the Sunray Lenses, particularly adapted for projection work. J. J. Magin and Andrew Wollensak, Jr., were in charge.

Useful Hints

Glacial acetic acid gets its name from its ice like form when it is very concentrated. Glacial acetic acid, U. S. P., is 99% pure and when temperatures drop to 55°, it congeals like ice. The commercial acid of 28% strength can be obtained in a very pure state by diluting the glacial solutions.

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To get rid of the odor of sulphide in redeveloping, one English worker recommended the addition of some calcium carbide. This will bubble when placed in water acetylene being liberated, which is inflammable. This is done outside, and a 5% solution made, to which one drop of 20% sodium sulphide is also added. The carbide itself will work, but slowly. The bleacher he prefers is potassium permanganate acidulated.

The 45° Angle

J. W. BEATTIE, OF THE BEATTIE HOLLYWOOD HI-LITE COMPANY

The June number of the *Pathfinder*, organ of the Photographer's Advertising Campaign, lies before me. As a work of the printers' art it is all that could be desired. Of the photography displayed within its pages, not so much can be said, other than it is "period" stuff, belonging to the vintage of the "leanin' head."

Look up your *Pathfinder* and turn to the page showing a group of portraits of the Missouri Advertising Campaign Committee. Six out of ten are large heads inclined across at an angle of 45 degrees. There is Blackmore, Busch, Steward, May, Rust and Conkling—all falling across the plate.

I wouldn't mention it if I did not feel guilty of having been the perpetrator of this style, back in the early part of the century. I can only confess that I was desperate at the time, and, if it isn't too late, offer my apologies to these good friends down in old Missouri.

It happened this way. I was only a plate demonstrator, working hard for a living and to convince a rather dubious sales manager that I was, after all, o. k. Finding so many skylights that were nothing else but, I was having my troubles making lightings according to the old 45 degree formula.

After a night of fitful slumber at the tail end of a pork special, I arrived at B--- one morning "bright and early." As soon as the photographer had opened up and swept out, I called, and, using him for a subject, started a demonstration. The first trial failed to elicit any enthusiasm from my prospect, since with a top light that was unanimous, his eyes appeared as gopher holes and his nose came down to meet his chin. It was then that the original idea, born of desperation, was hatched. Pushing the subject's head far over to one side, I was delighted to see that the old top, one source light met me half way and fell across the inclined face at an angle of 45 degrees. The resulting negative was most convincing and I promptly

received an order for three dozen 5 x 7 Bx. This "prize winner" found its way to the Missouri Convention held at Columbia that fall and started the style of the *leanin' head*, which, after a lapse of twenty-five years, is still going strong.

This incident of the leanin' head serves to remind me that styles in photographs have changed less in the past quarter of a century than perhaps any other thing that the public is expected to buy. And all this in the face of the fact that the public (patron of the movies), is being constantly educated to an appreciation of soft focus, multiple lighted close-ups, and pictorial effects. Would it not seem that the photographer is overlooking a wonderful opportunity whose sentiments are such as I have often heard: "What's the use, the public don't know the diff," or, "Let the other fellow make the art-I am after the jack." Why should this public hurry out today to buy a style of picture that was being made when safety bicycles were the vogue? What if Henry Ford had continued on and forever to put out his little one-cylinder gas buggy? Or, worse yet, what if he had "gone back" as many photographers have done, and was trying to get away with foot power only? As ridiculous as it may sound, I know lots of studios famous a decade ago, which have slipped back into the one-cylinder class in their pursuit of the "jack," with the idea that the public wasn't "wise."

It is not with the idea of starting a new style that I am submitting a few examples of decorative lightings, but to familiarize the users of arc light units with my manner of handling the lights to produce these effects.

I will first describe the series of six lightings of Myrna Kennedy, star in Chaplin's unfinished circus picture.

Lighting No. 1

This three-source lighting was made with a 35 ampere twin arc flood light and two 12 ampere spot-lights. The flood with a light



Lighting No. 1-Myrna Kennedy, a three-source lighting.

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area of 30 x 42 inches, was directed from about 4 feet immediately to the subject's right. This gave a well-rounded or balanced light with the aid of a white muslin reflector. The two spots were shot from right and left at the rear of the subject. The spots were focused to slightly dominate the flood, but not strong enough to "block," or make the hair "cottony."

This lighting may be varied in many ways. A line lighting is secured merely by turning the head to profile. If the subject's features are irregular, more flattering results are obtained by placing spot-lights far enough to the rear to prevent high lighting the nose, "bones" or lines.



Lighting No. 2-"The New Moon."

Lighting No. 2

This full-length picture of Miss Kennedy appears careless as to pose, but is quite characteristic of this wild, harum-scarem little girl. The arrangement of accessories required some preparation. A pair of large flower pots, full of moist earth, were the supports for the foliage, these branches being arranged to suit the composition by thrusting into the pots. The branches avail-

able not being long enough for the overhanging effect desired, were spliced by tying on other pieces. A box covered with black cloth answered for a seat, and the subject was placed about six feet in front of a dark blue wall. To fashion the moon, a steel wire was coiled a couple of times, the slack being allowed to take the shape of a crescent. Three thicknesses of white tissue paper were then pasted over the crescent part of the wire. This "moon" was then suspended a couple of feet back of the foliage to be a little out of focus. The back lighting of the subject and the illumination of the moon were done with an arc spot-light placed several feet back, and just out of range of the camera. The general lighting had its source in an arc flood light standing in front of the composition, and about on a line with spot and camera. The light of this flood was directed toward the camera. A "bright light" (an adjustable silvered reflector) was placed in line between the flood and camera, shading the lens and reflecting the light from the flood back on to the subject. The low key of lighting on the lower part of the figure was done by adjusting the reflector so that the stronger light was directed on to the head and shoulders of the subject. exposure was about 1½ seconds, Verito at f6.3, Cramer Hi-Speed plate. No local screening of the light was necessary, and the negative was not locally reduced, retouched or doctored in any manner. The only work on the negative, the "clouds," was done by flowing the back of the negative with ground-glass substitute, applying graphite over the vicinity of the moon with a tuft of cotton, and working in the clouds with a soft gum rubber.

To control the correct balance and concentration on effects of this kind, it is quite necessary that all daylight or other lights than those mentioned be excluded. As to foliage, heavy masses should be avoided. In the west there are many kinds of desert and mountain shrubs to be had without invading private property. In the east, cedar and pine will be found in some sections and are

quite satisfactory and lasting. Potted plants, something light and lacy, such as cane or bamboo, may, for convenience of moving, be mounted on little platforms with rollers. Artificial rose leaves, which may be bought by the yard from any wholesale



Lighting No. 3-"Apple Blossom Time."

decorator, can be wired on to crooked old branches of real trees. Artificial stems generally look the part. This moonlight "set up" may be mounted on a low platform, size about 3×6 and used with many changes, by reversing the position of foliage or bringing closer to the subject for head or three-fourths figures.

Lighting No. 3

This three-fourths picture of Miss Kennedy might be labelled "Apple Blossom Time," had the blossoms been apple and real. Miss Kennedy stands close to an unbleached sheeting background. A flood and spot is directed from back of the subject, throwing the profile into a semi-silhouette. Relief of this profile is given from behind the ground by a diffused arc spotlight. Foliage is arranged against rear of

the ground to shade the ground and aid in the perspective.

Lighting No. 4

In this direct spot lighting Miss Kennedy stands on a dark blue carpet and leans gently against the before-mentioned blue wall. The arc spot at the right of the camera is directed on to the head and shoulders of the subject through foliage supported on a stand out of range of the camera. The flood was placed in front of the subject opposed to spot and close to the background, and directed away from the ground, the flood cabinet being swung toward the subject only enough to soften the shadows from the spot. The light on the lower part of the figure is subdued by tilting the flood cabinet upward.

Lighting No. 5

This strictly decorative portrait was made with flood and spot light placed as before. The spot, however, was focused "wide open" so as to take in the entire figure. A crooked branch about three feet long was wired to a folding stand and placed in the circle of light from the spot light for the wall decoration. The dark shadows on the shadow



Lighting No. 4-Direct spot lighting.



Lighting No. 5-A decorative portrait.

ide of the subject were cast from a few rifficial flowers held in the operator's hand. For this type of portrait the "center of nterest" is sufficiently well held in the orignal print, with the exception of the silvered hoes. These should have been locally



Lighting No. 6-Curves and shadows.

reduced with a little pumice and oil vigorously applied with the finger. All direct spot lightings will necessarily be very "hard," unless softened by flood as described above.

Lighting No. 6

Another decorative portrait of Miss Kennedy made with spot and flood opposed as in No. 5. The background is of monkscloth and the foliage shadows are from a couple of weeds held in operator's hand.



Lighting No. 7-Walter Crowder, Cowman, Stage-Driver.

Lighting No. 7

This fellow is a dyed-in-the-wool cowman. Born and raised on a Panhandle range, he scorns the drug store imitations. As the stage driver, directed by James Cruze in the "Pony Express," he needed and used no "make-up." A one-source lighting by a twin arc flood, the light being raised high enough to cast natural shadows under the hat brim.

Lighting No. 8

Just a plain flood lighting of a little kid standing against the wall. The flood was turned on full and placed close to one side, just out of range of the camera. The



Lighting No 8.-Mary Louise. "Just a little kid."

exposure was 1/25th of a second, Packard shutter at "instantaneous," Verito f6, Cramer Hi-Speed plate. Negative untouched, except for the white shoes, which were "rubbed down."

Two and three-source lightings, with arc units built to work together, is most fascinating work and once the operator learns to handle these units, he most certainly will never again drift back to the one-way top light and the style of the leanin' head.

Hippodrome or Advertise?

C. H. CLAUDY

There is a difference between showmanship and salesmanship; the confusion in some minds as between the two results in some weird methods of putting goods before the public.

The carnival soap seller, for instance, stands upon his little cart and wraps up bars of soap. In every tenth one he wraps a one-dollar bill, or presses a silver dollar into the cake of soap. The assembled multitude

buys five cents' worth of soap for ten cents, in the hope of getting a one-dollar bill or a silver cart wheel, thus making a profit of 900 per cent.

But is it salesmanship? Or is it only showmanship?

Can there be any hope of a repeat order? Are any of those who buy soap, because of the possibility of getting a huge return, to be expected as future customers? Hardly! The customers are one-time customers only. The carnival soap-seller expects to hunt pastures new in the immediate future. He does not hope to remain in the soap business. If he did, he would sell better soap and by less theatrical methods.

There is showmanship as well as salesmanship in the methods of certain photographers. There are schemes without number which many photographers have employed and will again, in the best of faith that they were putting on a "selling campaign," when, as a matter of fact, all they are doing is to interest some people, not in their goods, or their prices, but in "something for nothing."

Something for nothing does not really exist. It is difficult to persuade people that this is so, but they find it out in the long run. The photographer who holds a contest of any kind, whether it be the prettiest baby, the prettiest girl, the handsomest man, or any other scheme, will find it out in the end—he makes more enemies than friends, spends more money than he takes in, gets more difficulties than he loses, in the process.

The photographer who falls for the wiles of the coupon scheme salesman usually lives to regret it. People who come to the studio to be photographed because they have bought a coupon which calls for four pictures for a dollar rarely come back for more. The idea the salesman tries to put across, that such customers will be so enamored of the fine work you do that they will become permanent customers, is not one which works out in practice. People who expect to get "something for nothing" are either convinced that they have "put one over on you" if they do,

or dissatisfied with their treatment if they don't. In neither event will they be led to come back for more of your goods at the standard prices.

Showmanship makes a noise—salesmanship makes money. Showmanship creates temporary interest—salesmanship makes an interest that lasts. Showmanship makes people stop, look, listen—salesmanship makes them remember, come again, and recommend you to their friends.

There is one, and only one, secure and sound basis on which to build any business; that is on the basis of money's worth of sound quality, good service and courteous treatment. The man who pins his faith to these first reader copybook ideals is bound to win out; he who finds the simple and slow method too stupid, and who, therefore, resorts to Barnumizing his business, may make a temporary, flash-in-the-pan success, but there is nothing lasting, nothing permanent about it. Showmanship never holds a customer—real salesmanship never loses one. Showmanship attracts the curious and drives away the solid citizen; salesmanship attracts those who have money, ideas, and intelligence.

If, therefore, the choice comes to you—and, of course, it must come, sooner or later—decide carefully after careful thought as to whether you want to be one of those who attempt to fool all the people part of the time, or one of those who travel the slow but sure road of building up a business on good goods at honest prices, without hippodroming, showmanship, ballyhoo or theatrical methods.

There is a great dignity about the profession of picture making. It is bound up with the most sacred and beautiful of the sentiments of mankind. To soil it with barnstorming methods, make it cheap with theatricalism, lower it with meretricious means, is not to add to its prestige, or, in the end, to your own bank account. He profits most who serves best was not written of the hippodrome artist, whose motto is, "After me the deluge!"

Current Events

A suggestion before Congress is to forbid the study of poison gases. What a peak of absurdity to limit research of any kind! Is it not the height of idiocy to say that our scientists shall not keep this country informed and protected by the constant study of all important weapons.

It would thus be illegal to carry on investigations in the Bureau of Mines regarding mine gases and simple carbon monoxide or coal gas, would be under the ban. This is the problem which now comes up in this complicated life with vehicular tunnels or in the ventilation of the automobile garage, in mine explosions, etc.

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The Allied Technology Convention and Reunion at New York in June was treated to a talking picture, so that thousands of Technology graduates, who seldom have an opportunity of visiting their Alma Mater, may hear what is going on at the noted Cambridge School.

Colorful scenes of student life with sounds as well as persons were recorded on a strip of film in what is stated to be the first picture of this kind ever made. This opens up many new possibilities, but it is hardly novel, any more than a photoplay of today is novel compared to the first motion picture results.

We have observed with interest the cinema and sound film reproduction of a visit to a Long Island farm, the train arriving at the station, its fading away in the distance with bells and crossing whistles, the farm yard, with its cackling hens, its lowing cows and porkers in their wallow, plus the familiar sound of an airplane alighting nearby in Roosevelt field, and other films of such types as vaudeville acts, the lottery drawing in Cuba, in Spanish of course, as far as sound record is concerned, and our President in a speech on the White House lawn. In all of these, combined records of the type mentioned were used in a routine manner.

When pictures of a linear structure were transmitted by wire we had the interesting controversy about the feasibility and novelty of transmitting three color results as well. Engineers who were enthusiastic about the one could not imagine the other. The transmission of a negative of a 3-color separation set presents not the slightest difficulty more than thrice repeated technique of a single complete transmission.

The novelty, therefore, of any corollary of a proposition will always be a subject of argument. Incidentally we have in our his-

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torical archives an example of linear structure color printing on paper of the old McDonough color process of 1900, which if wire transmission of color becomes popular, might well be revived for this purpose. These pictures, as they came from the special printing presses, were composed of linear stripes of fine color lines, and while the pictures were viewed by reflection, they remind one of pictures made by ruled screen processes later like the Paget.

38

An astonishing feat of photography is to be undertaken at once in the photo-mapping of 22,000 square miles of Newfoundland. The relief expedition, financed by the Guggenheim \$25,000.00 gift, will fly a Fokker airplane over the country in which Nungesser and Coli may have crashed.

It is also fitting to note that an appeal has been made for funds to take care of the families of Nungesser and Coli, the American Committee in Paris having communicated through Mr. Geo. Eastman, to those interested in this country.

26

Mr. Francis Gow Smith, returning from the River of Doubt in South America, with specimens for the Museum of the American Indian, Heye Foundation, tells a fantastic and ludicrous experience which might have been tragic. On this fourth of his South American journeys, he was captured by bandits in the Matto Grosso region.

They were to avenge themselves for a bandit that Commander Dyott was charged with killing, and had to explain that intercession has really saved the bandit's own life. The last bandit came across a picture of Tom Mix, whom he greatly admired, in the magazines in the baggage. At frontier movies in Brazil, he had seen, he told Gow Smith, some wonderful Mix shooting exploits where eight men had been shot with a six shooter. After that matters were serene, except that the bandits adopted everything except the scientific specimens they could not understand.

Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

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Letters to the Editor

Who Owns the Negative?

Dear Sir:—Was interested in the article entitled "Who Owns the Negative" in the July 20 issue of the BULLETIN OF PHOTOG-RAPHY. I had a controversy of this kind that involved quite a lot of negatives of a number of firms and was threatened with a law suit, which was dropped. Did quite a lot of work for an advertising agent, making many negatives for different people he represented. On account of some difficulty with him, our business relations were severed and we refused to do any more work for him. but agreed to make duplicate prints for his customers if they gave the order and had them billed to them direct. A few did this, but most of them did not. Several years ago we adopted a new system of billing in which we do not make a charge for the negative, but charge for one or more original photographs, as the case may be, and we have no more trouble about who owns the negative. I believe this plan will hold water in any court in respect to commercial negatives, but do not know what to say about portrait negatives, as this plan could not be made to suit that case, but I do not think the portrait man has this trouble.

Bill an original photograph and deliver one at the price charged, and if more are wanted, bill them as duplicate prints at the regular print price. We think this completely solves the problem as far as the negative is concerned.

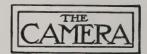
-Crescent Studio, W. L. G.

*

Greasy finger prints on lenses have been known to corrode the lens surfaces. Keep your fingers off the glasses.

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If you use amidol, you may find sodium bicarbonate a better restrainer than bromides. Ordinary household saleratus is bicarbonate.



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Name

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William Rose, formerly of St. Louis, has opened studio in Coulterville, Illinois.

Grant Leet told us that his daughter, Mrs. Frank I. Briganti, presented him with a little grandson uly 1. Of course, congratulations were extended of Grant by his many friends.

After an absence of two years, most of which as spent in Los Angeles and Hollywood, Calif., V. E. Stokes has returned to Meridian, Miss., and pened his studio in the Thrash Building.

James T. Johnson, well-known photographer of Cellogg, Idaho, and motion picture operator, has een named official photographer for the district or the Metro-Goldwyn-Mayer's features.

Diaphragm blades do not need any oil and if you out it on, it collects dust and lint and grit and inally forces unnecessary repair work whether on the pin ways or on the sliding blades themselves.

We've just received word that L. E. Bowman, if Neodesha, Kansas, has just finished "dolling up" is studio and preparing for a large fall business. t's a wise photographer who believes in preparedess and puts his beliefs into action.

At the opening meeting of the 45th annual Convention of the P. A. of A., A. H. Diehl, former President, gave one of his short, but very impressive talks, when answering the greeting of Mayor Valker's representative at the Convention.

Miss Arlyne Rice, of Eagle River, Wisc., who pened a new photo-finishing shop in that city in June 24, has a novel way of advertising. On her envelopes and stationery will appear the folowing inscription, "Rice-maid" photos. Miss Rice s, indeed, to be congratulated on her far-sightedness in taking advantage of an opportunity as she has.

We have seen emergency retouching or spotting lone with the waste from old spoiled negatives or prints. The emulsion carrying black or gray silver can be washed off with warm water and softened with a few drops of acetic acid. Skilfully applied on a print, you have a spotting color which will pretty nearly match any black and white print and dry down without showing but a trifle.

If you wish to pour from one bottle into another without slopping, use the chemist's trick. He pours against a stirring rod or a strip of glass and directs the flow.

Harry Folkerth, for many years, had a studio in Greenville, Ohio, and sold it in April of this year to Oliver Roberts, but is buying it back again. Mr. Folkerth's son-in-law is maintaining the studio in Muskegon, Mich.

A home portrait demonstration, by Miss Margaret McCurcy, and a dinner featured the meeting of the Monongahela Valley Photographers' Association at Waynesburg, Penna. The meeting was attended by a dozen or more members.

We regret to learn that Walter Long, of Bedford, Ind., is again ill. Mr. Long is a World War veteran and trips to the Sanitarium at Martinsville, Ind., are made at stated intervals in order that he may take the baths which seem to help the injury received in the war.

Carl F. Freilinger, Secretary of the Northwest Photo-Engravers' Association, at the recent annual Convention of the American Photo Engravers' Association in Washington, D. C., was elected to the executive committee of the National body. Mr. Freilinger is the only west coast man on the executive committee.

An interesting picture of the Pons-Winnecke comet was taken by C. L. Harrell, professor of science at Millsaps College, Jackson, Miss. It was taken at the James observatory at Millsaps College, and shows the comet as a white ball of light. Surrounding stars appear as streaks in the sky, caused by the fact that the camera was kept focused on the comet but did not move with the stars.

A recent invention in Denmark makes it possible to transfer photographs to porcelain, it has been reported to the office of the American commercial attache, say advices received in the Department of Commerce. The invention, it is claimed, transfers pictures to the porcelain before the process of burning, so that the picture appears beneath the glass. The glass is said to be entirely clear and transparent and protects the picture against chemicals. The porcelain is finished in a light blue color.

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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. A fire of unknown origin was discovered, and promptly quelled by the firemen of Barnsdale, Okla., in the Bradley Studio. While a slight loss was sustained, no serious damage resulted.

The shadows you get in enlarging by use of incandescent filament lamps are due to the depth of focus of the lens used. You do not get the meven illumination until you stop down too much. A large diameter lens that has a flat field is therefore the ideal lens to use.

C. E. Millard, of Newkirk, Okla., suffered from a badly lacerated right hand, a large cut and pruises on the bridge of his nose and many bruises on his body as the result of being hit by an automobile and thrown to the pavement. We trust Mr. Millard has recovered and is not suffering from any internal injuries.

C. J. Doyle, formerly of the Conklin Studio, St. Louis, and the Bachrach studios of the east, more ecently Philadelphia and Baltimore, has taken harge of the portrait department of the Hamnond Studios in the Strand Theatre Building, veridian, Miss. Mr. Hammond will devote his ime exclusively to motion picture, commercial and he finishing departments.

We see, by a recent newspaper clipping, that the Jurphy Studio, on West 5th Street, Newton, Cans., is undergoing extensive remodeling. The xterior is being finished in stucco with the interior nlarged and improved so as to include an attractive reception room, a modernly equipped operating oom with two dressing rooms annexed, a large ffice and other conveniences.

We missed such people at the Convention as E. A. Taylor, George W. Hance, George Harris, G. L. Hostetler, Orren Jack Turner, Ben Larrimer, fred T. Loomis, Felix Schanz, Charlie Townsend, M. M. Frey, Henry S. Miller, the O. C. Conklings, Richard Dooner and numerous others of the old uard that we would like to mention but cannot ecause of lack of time and space.

Quite a number of prospective students for the '. A. of A. Summer School were in attendance to the Convention, and the many friends of Mr. and Mrs. Will H. Towles were sorry that they ound it necessary to leave the Convention early in reder to make their plans for attending the School. After leaving the school, Mr. and Mrs. Towles will o west, where Mr. Towles is to appear on the '. I. P. A. program. Among the old students who were in attendance at the Convention were W. O. Ferdes, Mrs. W. W. Stevenson, F. M. Atkin, truart Christenson and his charming little wife, ormerly Miss Hortense Marable, and Dave fcCaa. Dave will not be able to attend the school his year, but was most certainly rooting for the rganization and its activities.

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Miss Olive Mundy, of Evansville, Ind., is the new manager of the Olive Studio. Miss Mundy has had considerable training and intensive study in photography, and the people of Evansville are waiting with interest the opening of the studio which has had many new features added as well as new furnishings.

Victor W. Hurst, President and Treasurer of the Hurst Engraving Company, Inc., of 143 Andrews Street, Rochester, N. Y., formerly of Syracuse, was elected President of the National Photo Engravers' Association at the annual convention in Washington, D. C. Five hundred photo engravers attended.

J. M. Maurer, of Galveston, Tex., not only gave Raymond P. Kleypas a month's vacation in order that he could attend the P. A. of A. Summer School at Winona Lake, but gave him a farewell dinner at which time Mr. Kleypas was presented with a handsome traveling case by his co-workers. We congratulate Mr. Kleypas and feel sure he will return to the Maurer Studio better for his four weeks' schooling at Winona Lake.

"Smiling Jim Reedy" was, of course, in attendance and the only one of the Pako Corporation to be there. Jim looked much relieved at not having the cares of the Manufacturers' Bureau on his shoulders this year. We also missed seeing Mrs. Reedy, but in view of the hot weather in New York, we think she was wise in staying in the Minnesota woods with seven months old Richard Reedy and the other Reedy children.

Anniversaries

There is certainly a scarcity of birthdays and anniversaries celebrated by members of the photographic profession on our records this month.

Joe Dorella celebrates his birthday on August 25. No, we won't say what birthday it is, but we know Joe is around seventy years young.

Mrs. O. C. Busch presented her husband with a baby boy a year ago the fifth of August. O. C. happened to be at the Winona School at the time and he is a very proud and happy fellow.

On August 28, C. H. Wells (Pop Wells) celebrates his birthday. We'll admit that Pop Wells and our friend Joe are almost in the same boat when it comes to the number of years to be celebrated this month.

August 5 was the first celebration of the marriage of Mr. and Mrs. John Laveccha. Mr. Laveccha was unable to bring Mrs. Laveccha with him to the Convention and we certainly missed seeing her. We admired the picture of the baby, John B., Jr., which friend John carried with him and displayed to his friends.

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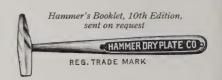
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WARNING

Wm. C. Brower is no longer authorized to eceive subscriptions for either the BULLETIN OF PHOTOGRAPHY or The Camera. Both magazines have recalled all traveling solicitors, and orders in uture will only be received from established newsdealers, subscription houses and photo supply lealers.

F. O. Bemm, of Chicago, cut short his trip in New York in order to stop off a day or so in Vashington to see whether the place had changed ince he had been there twelve years before. It vas indeed most pleasant to have an opportunity o say a few last good-byes at the Pennsylvania Station on Friday to Charlie Kauffman and John aveccha, who left on the Pennsylvania Limited. Ars. Kauffman had expected to accompany Charlie o the Convention, but shortly before time for the rain to leave, Charlie received word that one of he children had developed smallpox, which made : impossible for Mrs. Kauffman to attend. Those whom we chatted with on the Philadelphia & Vashington Express from New York who were eturning were Noel Paton, L. L. Higgason and . O. Bemm. The last we heard of Mr. Bemm he ras trying to locate a lost bag. Here is hoping he 'ound it.



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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XLI, No. 1045

Wednesday, August 17, 1927

Price, 5 Cents \$2.00 per Year

CONTENTS

Editorial Notes

The BULLETIN OF PHOTOGRAPHY on the Job

All the world knows Broadway and a lot of conventionites renewed acquaintance with it a short time back. The BULLETIN has seen Lindy pass up through a tangle of icker tape and a gauntlet of cameras, and has sailed down to the narrows to help land har Commander Byrd at the foot of the treet. There is always news on Broadway and where there is news, there are news photographers.

We had thought we had seen Broadway n all its phases. Some of our inland visiors discovered, perhaps to their astonishment, that the surface transportation is a me man car late at night just like Main street in any other neck of the woods.

At any rate, we cooled off down at the Battery, and boarded one of the green ships which bowl along through the deserted Broadway of night which is almost impassable by day. At Dead Man's Curve, Union Square had its usual soap box orators and anarchists and Fifth Avenue and 23rd brought the lights of Madison Square into view, the car rattling merrily along to 25th Street. Then something happened, a roar and an ominous deep sound, a concussion which arrested attention.

It was only a bomb, in the subway station we were approaching three blocks ahead, that gave us this welcome and the car, which hesitated for a moment or two, had to plow on through the debris of glass fragments from countless windows so as to make way for the fire apparatus which was now chasing us. In a jiffy we had landed on the other side of the explosion zone, with glass windows vomiting their fragments to the sidewalks, which at this time of night are only sparsely populated in this region.

Police lines were formed like magic. Then from the east on 28th Street came the roar of a second explosion which halted the exodus of people from the "Breslin" going eastward, with a repetition of the first shock. Panicky conditions obtained, since the shocks rocked the "Martinique" and

"Grand" and "Imperial," and drove the 34th Street subwayites upstairs into the "McAlpin." Similar conditions obtained at the "Vanderbilt" at the other trouble point.

Behind the engines, cops and ambulances, and only a short lap at that, came the newspaper photographers with flash powder galore to add to the general nervousness. From the closed subway entrance, forced open by the police, came women who promptly fainted, those of a train about to make the station. Glass piles from 25th to 30th streets and along the side streets contributed to the warlike conditions, and smoke still continued from the subway gratings.

A Turkish Bath emptied of patrons with Turkish towels only for company. The "Breslin" assembled its guests in the lobby in various stages from full dress to otherwise.

Windows stood shorn of glass with window frames awry. On the way down town, we had seen some local photographer getting ready for a window picture of a Hart, Shaffner and Marks display after dark, but his negative has but a historical significance, for this window disappeared. Cute little dummy models, displaying dresses which had been stripped off, leaned on each other in confusion, including some waxy ones which had bumped each others' heads in confidences.

There is some excuse for tail-end auto crashes when you stop suddenly, as the ground seems to lift, when rain is glass and the suspense is ominous. The ubiquitous photographer is never far away when news is in the making and by a turn of fate the Bulletin of Photography was right on the spot, first of all of them, to see that professional photography was properly represented.

张

Don't clean your lens too much—keep it from getting dirty instead. A lot of little scratches tends to dull the contrast of the image. A single big one looks badly, but is not of great moment.

Beating the Airplane

Many moving pictures were taken of the Lindbergh celebration in Washington before 1 o'clock, noon. Half an hour later, a set of films was put aboard a special train which made the run of 226 miles from Washington to New York in three hours and seven minutes—a speed record.

The pictures were prepared for the cinema en route, and fifteen minutes after the train reached New York, they were shown to the public in some of the movie palaces.

Other pictures were taken to New York by an airplane, which traveled faster than the train, but they had to be finished after arrival at destination, and so got on the screen a few laps behind the train pictures.

32

Like Mother, Like Daughter

Mrs. James Brown Potter, whose checkered career served to produce much copy for the press during the closing years of the century just past, had trouble with photographers. Like mother, her daughter "Fifi" Potter Stillman, has just been in collision with cameramen.

Mrs. J. B. Potter had histrionic ambitions but neither the figure nor the faculty to become a great actress, and the beautifu portrait she expected a well-known photographer to make of her in a very decollete gown failed to please. The picture showed her as she was, not as she wished to appear and she refused to pay the bill.

Even as her mother, "Fifi" (Mrs. James A. Stillman) has had a tumultuous career Not long ago, her matrimonial troubles were ironed out, and she attended the wedding of her son who has placed his heart and prospective millions at the feet of a lovely Canadian village maiden. The knot was tied at the Stillman camp, up in the Province of Quebec, a few days ago.

Of course a flock of photographers appeared upon the scene of the nuptials assigned to the job by editors who must have said in substance: "Get a picture, or I'l



RICE STUDIO, MONTREAL

get you." They were all forbidden the grounds, but, undaunted, they chose a favorable moment and closing in, began snapping merrily. Whereupon, the former Fifi Potter, emulating Mrs. Jiggs, began firing pottery at the invaders.

According to press reports, a salad bowl barely missed the head of one photographer, and then a cake dish knocked over a camera, tripod and all. As her aim acquired a Christy Mathewson degree of perfection, the camera-men retreated with few pictures.

Z.

Letter Writing

Some letters we receive in business simply talk right out loud, just as if the man was there himself. Others seem to be written by reference to some sort of a ready letter writer and such stilted forms are annoying, especially when you hear how pleased they may be to ship your order in five or six weeks.

At any rate, Miss Carolyn Wells, whose name appears often on verse, which sounds as though she was preaching to mankind, not to take themselves too seriously, must have discovered this kind of letter and here it is in rhyme:

They beg to inquire and they beg to state,
They beg to advise and they beg to relate;
They beg to observe and they beg to mention,

They beg to call your kind attention;

They beg to remark and they beg to remind, They beg to inform and you will herein find;

They beg to announce and they beg to intrude,

They beg to explain and they beg to include; They beg to acknowledge and they beg to reply,

They beg to apologize, beg to deny;

They reluctantly beg for a moment of time,
They beg to submit you an offer sublime;
Till I wish I could put the annoying array,
Of beggars on horseback and send them
away!

The British Columbian Exposition

The annual Provincial Exhibition held in New Westminster, British Columbia, will take place during September of this year.

Entries in the pictorial photography section already received indicate that this popular feature of the Fine Arts Division will be even better than ever before.

Even thus early there are now on hand pictorial photographs from Java, Hawaii, Argentina, Belgium, Norway, Czecho-Slovakia, Russia, and from various parts of the United States. The bulk of the entries is yet to come from Great Britain and the overseas dominions. Last year over twenty-two nations were represented in this section, sending all told over 2,000 prints, of which about 60 per cent passed the hanging committee.

The high standing of the judges, and the intrinsic value of the gold, silver and bronze medals and diplomas awarded, have made many friends for the New Westminster Exhibition all over the world.

S

Reminiscence

It is interesting to look over the accounts of the old Centennial of 1876, when the trend of travel turned against Niagara Fall and excursions focused on Philadelphia.

There was the new typewriter invention the Westinghouse air brake, the high bicycle, linoleum oil cloth, the Pullman ca and the Hoe Press. Only in the official report published by the government was there any mention of the telephone and it demonstration by which audible speech was carried 300 miles.

There was a special section devoted to the new art of photography. The phonograpicame two years later and the movies an x-ray were unknown. Of course, the stimulation of photography came with the adver of the dry plate, and as we look back on the old pioneers, whose picture taking mean also the carrying along of a dark tent and chemicals, we have to acknowledge the industriousness and we wonder at some



HEYN STUDIO, OMAHA

of the perfectly marvelous results which they attained.

Samuel F. B. Morse, the inventor of the telegraph, was also an artist, as was Daguerre. In his visits abroad he met Daguerre and in America, he added to his income by making Daguerreotypes.

It is now announced that the principles of beam wireless will shortly be applied by the Radio Corporation in an installation between New York and London, which will make unnecessary the laborious spelling out of messages by the Morse or other codes. Complete messages can be tossed across the ocean and photographically reproduced at a

speed ten times greater than formerly allowed for transmission of transoceanic photographs. In a moment or two, a whole newspaper page or written message can be sent as though delivered by mail, by steamship, and to that particular station to whom the message is directed.

Wave lengths of only fifteen to thirty metres are used, as these short waves are fortunately immune from static and other interferences. The time element being reduced gives hope to the dream of practical television across the ocean, but there are, of course, new troubles, which ingenuity must battle with as in all development work



MISS I. DEAL TALKS ON HANDLING HELP

[Dear Reader: Did you miss my story last week? Well, all work and no play, etc., struck me and I simply had to have a vacation—the lure of the sea, you know, is truly alluring, and I was lured by the briny deep. Miss I. Deal was with me and we had a glorious time. Mr. Blank attended the convention and then went on a fishing trip.—

THE SPHINX.]

Dear Sphinx:—What's the matter with the help these days? Time was that a studio employee expected to work till the work was done and he didn't expect the salary of a bank president either.

I came in the other day and found the finishing room empty. There was the dry mounting press going full blast and stacks of stuff waiting to be done, but the only signs of life were some noises from the printing room that sounded like somebody shuffling in dead leaves. When I went in, there were the finisher and the retoucher doing the Black Bot-

tom! Of course the light in the retouching stand was still going, too.

To make things worse, they said the printer was out to lunch, and it was one hour and a half before he came in. I timed him by my own watch.

Now what's to be done with a bunch of loafers like we have to put up with today? My Dad would have whaled the daylights out of help that acted like that! I'd like to get your idea on what to do, and whether I am the only photographer having troubles like this.

-Missouri.

No, you're far from being alone with the help problem, but if you think photographers in your father's day weren't faced with the same difficulties, you are starting off on the wrong premise. Human nature doesn't change so greatly in a generation, though its manifestations may. The retoucher of your Dad's day may not have wriggled through the Black Bottom, but he probably pitched a mean horse-shoe, and sneaked off occa-

onally to join the group of experts under ne old elm tree.

Don't sigh for the good old days! Life the "same old story in the same old way," and we can get 100% service from our imployees just as well in the nineties as in e eighties, or in the twentieth century as the nineteenth century, if we put real ought and continuous application of our ought into it.

We get from our employees just what we insistently demand. Consistently is the big ord in that sentence. It does us no good the fly off the handle once in a while at a prticularly obvious manifestation of slackers, tighten up for a few days, and then appear into our customary indifference, from which we are only aroused by the next secially flagrant offense.

That method arouses a justifiable resentment. The employees remember other cinquencies which caused no particular comment—especially those of other workers in the studio—and a sense of injury, of long "picked on" clouds their logical apprehision of your "call-down." Of course ya can argue that they are paid to do their work correctly and have no right to feel that way. That is true enough, in theory. But the fact remains that they do feel that way, and that feeling will work against your getting 100% service from them, regardless of the rights of the case.

any establishment takes its tone from the hed. If the head is careful in his supervi_on, critical of every detail, judicious in hi use of praise and blame, that establishmit will contain happy, busy workers. But f he workers are left to follow their own deices most of the time, they will unconscusly slacken. If you are interested in th way they work they will work to please yc. If not, they will work to please themse es, and that always means doing things th easiest, and usually far from the best wi. You may claim that a man should wek at the same rate whether he is watched or lot, just from the joy of doing the job he best it can be done. Of course he

should. But if employees were sufficiently advanced mentally to apprehend this clearly and to put it into constant practice, they wouldn't be employees long. They would have places of their own and you would be looking for more help.

So let's forget what they *should* do, from the standpoint of the perfect morale, and concern ourselves with what they, being human, are *likely* to do.

In the first place, the more responsibility you give them, the more likely they are to give thorough service, IF you check up on them with absolute regularity. If the employees are given no heavy responsibilities for getting certain things done at certain times, but simply rally 'round when the inspiration strikes you to summon them to do these things, the natural initiative is stunted at the very beginning. With no necessity to think for themselves, they work automatically and without inspiration.

Some studio owners like this, for they like to feel that all the reins are in their own hands. Gives them a feeling of importance, perhaps. But in this very fact they prove that they are not fit to handle employees. The manager of men is the one who can get the most intelligent service from them, not the man who uses their acquiescent, purely manual labor as a foil for his greater intelligence.

For instance, look at these two cases. In one studio the owner comes in week after week without noticing the show-case. Then one day he sees that the pictures are dusty, and realizes that they have been there over a month.

"Look here," says he in the printing room, "We've got to change that show-case pronto. Let's see. Get out that box of prints I had you put aside, and I'll select some, and we'll change it right away."

In the Blank studio the responsibility for the changing of the show-case is given to the printer. If there were an assistant operator, it would devolve upon him. As there is not, the printer takes charge of it.

What does that mean?—that the printer is

considered capable of deciding upon the prints to go in the show-case, and the arrangement? Certainly not. But it does mean that the printer is held responsible for seeing that the case is changed every two weeks. He has his calendar, and he knows he is expected to keep the date in mind. Usually he marks it. Then, about two or three days before the day to change the case, he comes to Mr. Blank and says:

"About time to change that case again. Will you select the prints that you want to use today, please?"

If necessary he reminds him again. Then, when he gets the prints, he goes down to the case with them in his hand and Mr. Blank by his side and gets the pointers for the arrangement.

On the day the case is to be changed he comes early, and by the time Mr. Blank arrives, it is ready for his inspection and comment. He never fails to comment upon it, criticising each detail that is not absolutely correct, or giving unqualified approval if it is perfectly done. In return for the early hour that the printer puts in once in two weeks he gets an hour off at the end of the day that can best spare his services—except in the rush times, when it is manifestly impossible.

By putting this responsibility upon him, Mr. Blank certainly helps to make him more responsible and reliable as well as more interested in the studio as a whole. He gets, too, valuable pointers on the quality of his prints, for every so often Mr. Blank tells him to select what he would put in, and then criticizes his choice; a thing he would not have time to do if the show-case only occurred to him spasmodically—as to the studio owner cited above—and then as a rush job to be done at once.

We cannot but agree that Mr. Blank's plan is the best. But what makes and *keeps* it so? Mr. Blank's *consistent* check-up to see that it is carried out on time. He has a calendar, too, and each time he comes to the studio to find that the case has been changed, the first thing he does it to put a check mark

on his own private calendar. Then he looks back to see the last check mark. If it appears farther than two weeks' back, the printer is going to hear about that in connection with the criticism of the case which comes next. He gets a forceful reprimand from Mr. Blank, and of course does not take off the afternoon hour usually accorded.

Now why doesn't he resent this? Because it is consistent. He knows he should do it on time, that no alibi as to extra pressure of work, etc., will excuse him in Mr. Blank's eyes, and that there is positively no chance of its being overlooked. Because Mr. Blank always checks up on it. He respects him for the rebuke and would rather work for him than for an easier-going man who wouldn't care whether he slipped up or not. Every employee is happier and works better under strong, firm but just guidance than under an easier regime that allows one to "ge away" with more, but doesn't afford the satisfaction of work consciously done to the best of one's ever-increasing ability. We're all weak-minded enough to take advantage of a "cinch" if we can, but we don't respec either ourselves or the boss in the doing o And certainly we don't give 100% service. One can't respect the boss jus because he is the boss. Seems as if the pres ent generation respect old age only when i comes in bottles. Certainly the boss' greater years aren't going to net him respect ful service. He will have to prove himsel worthy of it, and then he will get it unques tioningly, even from those who would mos like to be lazy.

Now you will note that while Mr. Blantook the responsibility of checking up on the day of changing the show-case, he did not carry the responsibility of remembering in advance. That he gave to the printer and he dismissed it from his mind until time to do his part again. There are so many smarresponsibilities in any studio that the owner can relinquish into other hands with professor to the printer and himself, leaving his minuselearer to tackle the larger problems.

For instance, the question of orderin

upplies. Each person should be told the mount below which any specified supply in his department should not sink, and he hould be held responsible for keeping it bove the low water mark. The finisher, for instance, should always have on hand at least wo unopened packages of 8 x 10 Dry Mounting Tissue, we'll say, and the very instant she has to open her next to last backage, she should make out a memo to harder so much more and place it on Mr. Blank's desk, or any specified spot. Then it rutomatically goes in with the next day's or the—next order given.

This, carried out in all departments, is an 'leal system, and Mr. Blank has a good 'xcuse to raise particular Cain if the studio 'ver runs out of a chemical or a mount, ecause he has set the minimum high enough of cover any possibility of a shortage before the order can get in.

Now you can readily see that if he failed blook at the slips daily and put in the equired orders on time, the whole system would fall flat, and he would have no right hold the employees strictly to their obligations. Morally, since he pays them and equires them to do as he says, they should ontinue to watch the stocks just as closely, whether the orders come in promptly or whether they run out before new supplies trive; but actually they're going to do no such thing. "What's the use—he will forget to order the stuff anyway" is the normal tuman reaction. And with that thought, heir own interest wanes.

Take that studio bugbear—the lost negative. How are we going to prevent that? By holding some one person responsible for the filing of all negatives, and the filing of them every so often. How many times we see a printing room shelf piled with negatives that have been printed and have no pursose in remaining, other than the voluntary therein that prevents us from removing them! If one person is supposed to file rinted negatives every three days, say, and roofed negatives every day, how much less onfusion will result! When a huge stack

of negatives is filed at once, there is far more danger of misplacement. When proofed negatives are numerically filed instead of left in a pile until an order is placed, they are simplicity itself to locate. And when a re-order comes in just after the delivery of the original order, we don't have to stop and think, "Now maybe those negatives are still in the printing room"—and look through an armful; when we could simply look up the number and go to the negative shelves and pick them out if they had been filed within the three day limit.

Just try this, and watch the percentage of un-locatable negatives decrease. Particularly in the case of copy negatives must the person responsible for the filing take particular pains. These, owing to the necessarily prolonged and often complicated handling, are often stuck up on a shelf somewhere—sometimes not even numbered. It should be the responsibility of the filing man to see that every copy negative is numbered and correctly filed promptly.

Will all this take much time? No, not nearly as much as hunting for one misplaced negative. And the one who does the filing will take a pride in being able to lay his hands on any required negative in the least possible time. That pride you should foster. The moment you permit others to file negatives, you run the risk of hasty and inaccurate placing, for what is everyone's responsibility is no one's responsibility.

Mr. Blank realizes to the full that it takes his constant personal interest to keep all his staff keenly alive to their responsibilities. He holds little Miss I. Deal responsible, for instance, for calling up the "Proofs Out" every so often, and for keeping down the number of held packages, etc., but he does not tell her this once and let it go at that, even though she is his most reliable employee. He makes a point of going through the reception room files every few days, and the held package drawers, etc., objecting or commending as the situation seems to warrant. He does the same in the printing room—eyes the shelves to see that

the negatives are not piling up, seeing that chemical baths are fresh, etc.

Thus he obviates many occasions for rebuke, for if the employee knows that he can expect inspection at any time, and that a slip is going to cost him something, if only a rebuke, he won't make it. Like the darky to whom the judge said:

"Well, John, I can give you the divorce, but it will cost you three dollars."

"Three dollars, boss?"

"That's the fee."

"Well, boss, I jes' tell ya, I don't b'lieve I wants no divorce. They ain't three dollars diff'rence 'tween dem two wimmen."

Mr. Blank knows, finally, that if he keeps a constant check upon the work of his employees when he has time to do it; when the emergency arises and all his attention is needed elsewhere, he can depend upon them to "carry on" and take a real pride in doing just as well as if he were there—if his attention is not away from them too long.

We have been trying, in our meandering way, to show the gentleman from Missouri that the trouble lies not so much with his help as with his inadequate supervision. Now suppose some of his help are really incompetent. Don't you suppose that under a stiff supervision like the one outlined they would soon quit and save him the trouble

of discharging them? Slackers do not con tinue to work for a hustler. It is too uncom fortable for them! The good material sur vives and becomes better, and the shodd just vanishes away and seeks more con genial climes.

Each of us is the shepherd of his flock Each of us is the watchman as long as w have a business, whether we will or no, an it is up to us to see that our little studiflock have the proper guidance and protection in their work, for our sakes and their too. They depend upon us for more that their salaries—for more even than ou supervision—they depend upon us for ou example.

In the published findings of the Nationa Retail Hardware Association survey o 1924 appears the following:

"It unfortunately appears to be true that hose in managerial positions very frequently and in far too many cases are most willing to invent reasons and to accept the smallest suggestions for play. The work is there for them to do. If the boss does not do it, those who work for him should not be criticized for a similar desire to shir responsibility.

"Set a good example to your employee by working hard yourself and require ther to follow it."

How They Handle Both Studio and Commercial Work

FRANK H. WILLIAMS

Some photographers are particularly successful in handling both studio and commercial work and it will, no doubt, be interesting and worth while to various photographers to consider some of the methods used in efficiently combining these two branches of photography.

"I find no difficulty at all in combining both studio work and commercial work," declared a live wire western photographer who has a fine business. "The big thing, of course, is to see to it that I am called on for commercial work at those times of the day when I'm not very busy with studio sittings. I've analyzed my studio work and find that ninety per cent of all my sitting are in the afternoon, so now I never mak engagements for morning sittings, but onl for afternoons, and I spend the mornings i either doing commercial work or in solicing such work. In this way I make ever part of my day quite productive and don have to sit around twiddling my thumbs, a was the case sometimes before I hit on the plan of handling things.

"Of course, there are times when some of my customers get a sudden idea and call uf for me to rush around and take a commen

cial picture in the middle of the afternoon. When that sort of thing occurs, I always try to get out of it gracefully, but if I can't do so, I either send my man, who ordinarily simply handles the finishing, but who is a good photographer, nevertheless, or I let my man handle the studio work while I go out on the commercial job myself. But I am constantly trying to train my customers to confine their commercial orders to morning or evening calls. I find that it isn't hard to do this, because the afternoon is generally the busiest time with the majority of my commercial clients, so they are perfectly willing to have their photographic work done in the mornings when they can give some personal attention to it."

Which looks like it was a mighty good proposition and which may offer some good ideas to other photographers.

Another live wire photographer talked about his methods of combining studio and commercial work in these words:

"I feel that for the smaller town photographer, like myself, it is almost essential to combine both studio and commercial work. I know that my own experience is that the average customer in this town doesn't stop to analyze whether or not a photographer is a commercial man or a studio man. The customer simply realizes that the photographer takes pictures and so calls on him for either kind of work, unless, of course, the photographer has specialized in one of the lines and has the public and his trade pretty well educated as to what he does and what he doesn't do.

"My own experience is that the two kinds of work harmonize pretty well in my establishment. The one branch of the business builds business for the other branch. For instance, a business man will come in here for a sitting, and during the course of the sitting, will talk about his business. This will lead into a discussion of the use of photos in his business, and frequently the customer will give me an order for two or three photos. And once a man has used commercial photos, he generally feels in the

mood for using more of them. Or a man may call up for a commercial photo, and while taking the photo, I talk to him and tell him about my studio and invite him to visit it. This, very often, leads to the man coming to the studio for a photo of himself or sending his family later on.

"All this is a splendid thing, of course. My personal opinion is that I wouldn't do nearly as well if I confined myself to either studio or commercial work exclusively, but as I say, this is a small town with conditions different from those in a larger city."

That the proposition of doing some commercial work is a splendid thing for a photographer, because it gets him out of a rut and makes him meet more people, is the contention of another successful photographer.

"I've been doing commercial work only a comparatively short time," said this photographer. "Previous to embarking in commercial work, I operated exclusively as a studio photographer. However, I felt that I might be able to make more money by going in for commercial work, so that's what I did.

"Now I find that this thing of doing commercial work does bring in more money. Also it is a really splendid thing for me, because of the fact that it takes me around and makes me meet more people and takes me out of a rut. You know, when I was simply hanging around the studio all day, I didn't have any contact with the general public, except through meeting such visitors as came into the studio in the course of a day. But now that I am getting outside and taking commercial photos, and also soliciting commercial work, I am coming into more contact with the public and I feel a lot more alert and alive than was formerly the case.

"Commercial photography has been a particularly good thing for me because of the fact that I never belonged to any lunch clubs or service clubs. Those photographers who do belong to such clubs have a constant contact with the public that is a mighty good thing for them, of course. And, by the way, since going in for commercial photography,

I've made some mighty good friends among the live wire business men of the city, and as the result, have become a member of one of the best lunch clubs in the city."

Which is surely an interesting way to look at this proposition of doing both commercial and studio photography.

A still different slant on the proposition was given by another successful photographer in these words:

"I know all the arguments that are advanced by some photographers for specialization and I believe that specialization is a splendid thing for the photographer who has a big enough clientele in his special line to keep him busy all the time. But for the photographer who isn't getting such a big play in the line in which he'd like to specialize, this thing of doing both commercial and studio work is a fine thing. At least it is judging from my own experience.

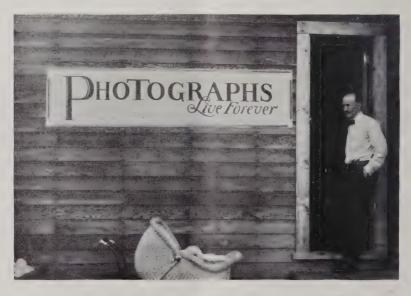
"As I see it, the big help to the photographer in doing commercial work as well as studio work is that it isn't unethical to solicit commercial work. It is a regular business which can be pushed by regular solicitation methods. But with studio work, it is the best plan, I find, to wait for customers to come to me as the result of my advertising and general reputation.

"But here's the big thing about my solicitation of commercial work: When I solicit commercial work, I always leave my business card and this card announces that I do regular studio work. So, actually, when I solicit commercial work I am boosting my studio business and doing it in such a way that no one can take the slightest offense. That's where commercial work helps.

"Another way in which the solicitation of commercial work is a help to me is in keeping up with the procession. When I get around soliciting commercial work, I find out what is doing in the town and so am up nearer the front of the procession in being up-to-date than might otherwise be the case. It always helps me to keep strictly up-to-date, I find, because folks like that sort of a photographer."

These were some of the principal ways by which the photographers cash in on both branches of this work.

Of course, in securing these interviews, only those photographers were interviewed who do both a commercial and studio business, and so none of the arguments against combining the two are presented in this article, although it is realized that some of the arguments against such a combination are quite worth careful consideration.



ERNEST JERRETT

Photographs Live Forever

Dear Mr. Editor:—I couldn't help but be struck by your two windows with the Association slogan as pictured in the 1st June fissue, and it occurred to me to send along a smap that was taken here a few days ago.

There was an Old Timers' Re-union, and I had the job of taking portraits of all those who had been in the district over thirty vears. To do this I had to rig up a temporary studio in one of the frame houses of the big rink where the jamboree took place. I thought it an opportunity not to be missed, so I painted the sign and tacked it up outside as you see in the snap. Melford, Saskatchewan, is a far cry from Philadelphia. We are only a small town up in the North-West. As a matter of fact, although not near it, I don't think there is another town between us and the North Pole, and there is no corner around here where 70,000 pass daily! But possibly 2,500 people saw that sign, and I thought it might be of some interest that even up in the "far corners" we are trying to spread the good tidings, and do our bit to put over the "Big Push."

As an after thought in reference to the snap, the baby carriage is no responsibility of mine! It is probably one of the Old Timers' newcomers.—Ernest Jerrett.

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Smash That Negative

C. H. CLAUDY

There has been something less, but not much less, than a million books printed, all dealing with the attractively vague subject of "psychology in business." Writers of "courses" for business men stress their knowledge of psychology. Advertising "experts" speak largely of their ability to make a "psychological appeal." But very few of them come right down to cases or "talk United States" so that the average hard-boiled business man can extract any meat from the cocoanuts so glibly offered them.

Here is a little "psychology" in the form of common sense.

The photographer makes practically all of his sales at retail. Occasionally, of course, he can get a contract for all the portraits to be made of a school, but, by and large, his business is a retail business. He must please the individual customer with his work.

But he cannot advertise to the individual customer, unless he uses individual methods. He must appeal to his customers as a class; that is, if he specializes in children, he appeals to parents, as a class; if he is noted for his work in portraiture of women, he appeals to women as a class.

It is obvious that the sale to the individual must back up the appeal made to the class, or it will never be the first sale of many.

It is, therefore, only common sense for the photographer to lay his plans carefully as to how he will appeal to the class to which he makes individual sales.

To do this, he must determine the class, first of all. It is not possible to put all women into one class, and say, "I will appeal to all women," because all women are not alike, and all do not want the same type and kind of pictures. He must narrow his class to a workable size. This he can do by price considerations, or perhaps by educational considerations. Thus, he may say: "I will appeal to women who want pictures of a modest price, say, not more than twentyfive dollars a dozen"; or he can say, "I will appeal to the women who want only character portraits, which tell the truth," or "I will appeal to the women who want to be made beautiful, whether they are so or not."

Whatever class he appeals to, he should understand; and then he should make a rule which will be to him the law and the profits; the rule of the Medes and the Persians, to this effect, *nota bene*, *i. e.*, look-see:

"No picture shall go from this establishment which does not fit with the plans of class appeal; to make sure that this is done, no proof shall be submitted which will not make up into a picture which fits with the class appeal."

If this seems a little abstruse, let us bring it right down to the individual case. Mr.

A has made up his mind that his appeal will be to the women who want to be made beautiful. He will make all his photographs as attractive and flattering as he can, regardless of whether or not he thereby occasionally sacrifices the truth. The woman of forty shall come out looking thirty, and she with a double chin shall have a swan's neck if she wants it. The ugly woman shall be made as good-looking as possible, etc., etc. Oh, yes, there are photographers who proceed on such a plan and make money at it!

He makes six sittings of a woman who may have been pretty once, but who is subject to improvement now. Five of them are fair; one of them, which happens to be the best portrait of the lot, will never finish up to make a "pretty picture." The wise Mr. A takes a hammer to that negative and destroys the proof. The customer might choose it. If she did, he would have a permanent exhibit in some dozen places that he couldn't make his sitter good-looking! As his idea is to get a reputation of making all women look good in a picture, he doesn't let one single picture get out which tells a contrary story.

Per contra, let us suppose his idea is a real portrait—a picture which pins the per-

sonality to paper. In his six sittings is one picture which is a lovely lie. It is a good-looking, pretty image of a woman who isn't pretty. It isn't a truthful portrait. Does he show her the proof? Not if he is a conscientious advertiser who is sticking to his ideal. He sacrifices that sale without a qualm—smash goes the pretty, untruthful negative! He cannot afford to have a non-truthful photograph go out with his name on it, he who specializes in making truthful, characteristic portraits.

You sell the individual. You advertise to the class. Your ideals are for the class. Yet we are all human, and to deny the occasional sale for the good of the reputation is not always easy. Yet it is good business, in the long run. The man of whom it is said, "Oh, go to Smith's. He'll make you goodlooking!" never lacks for customers. The photographer who is honored by having it said, "Go to Blank's. His photographs are always real portraits," he never lacks for customers, either.

Choose your ideal, your class; stick to it. Play up to it. And smash all negatives that violate your own knowledge of what that class wants; even if you think it will sell.

Of such sacrifice is success made!

Legal Aspects of Photographic Reproduction in France

A French lawyer, M. E. Demousseau, has recently given a synopsis of the French viewpoint pertaining to the photographic reproduction of persons and things. As this information may benefit many an American photographer operating in France, the following translation is here reprinted.

Today it is unanimously admitted that photography is an art in the full sense of the word, and particularly in the juridical sense, in other words, that its productions can claim the protection of the law. This art-character is the basis of the intrinsic law by which it is governed. We propose to study here photographic copyrights from an objective standpoint, *i. e.*, in their relation to other rights which may limit them. Two

questions will require our attention: 1. That of the right to photograph things or people, *i. e.*, to take pictures. 2. That of the right to reproduce those pictures for commercial purposes, to exploit the negatives thus obtained.

When the subject of the photograph, whether a work of art, or a person, is exposed to the view of everybody in a public place, one cannot see any possibility for opposition to its being taken to come from the side of the holder of the right to reproduce the work or from its owner.

One cannot prohibit the taking of a view, of the image of a luminous phenomenon free for everybody, as little as one can prohibit the making of a drawing or of a sketch; hature belongs to everybody and no one has he exclusive right to confiscate her for his own profit.

But if, on the other hand, the subject is placed inside of a non-public building, the owner of the object in question can prohibit he taking of pictures. He acts them, not in writue of the right to artistic property, but simply in virtue of the right of property, and in consequence, this prohibition may be perpetuated even after the expiration of all ights of reproduction.

It thus is seen that this question of taking ictures is not, properly speaking, a question of artistic property; except in the case of icture-taking inside of monuments, which is more of doctrinary than practical interest. This is not the same, however, with questions raised by the industrial publication of the regative obtained, or the simple printing for personal use by the maker of the negative evidently is wholly

The annals of law report two categories f kinds, viz., those relative to portraits of eople and those relative to the representation of things.

egal, as is the taking of the picture itself.

There is no doubt that the negative of a ortrait is the property of the photographer tho has taken the plate, retouched it and put in a state suitable for printing. He has therefore the sole right of reproduction and the photographed person could not obtain its felivery except in the case of a special clause that effect. Sometimes, the first print has been billed at a higher price than the rest. The law has refused to see therein a proof or the cession of the maker's copyright.

This right does not extend only to the egative, but it extends also to the positives rinted with this negative. Consequently, the photographed person could not have eproduced, even for his personal use and fortiori for commercial or publicity purposes, the positive which has been delivered him.

Inversely, the photographer, for want of thorization, cannot utilize the negative left his hands for the purpose of a material or

moral advantage, even if the person had obligingly posed and not for a portrait of which he would have paid the price.

Thus, instead of the delivery of the negative, he can obtain that its destruction be ordered.

Our body, our features constitute the most personal of properties, which cannot be the object of a definitive alienation, all conceded rights of reproduction could be revoked under reserve for the injured photographer to make valid his rights to an indemnity.

This it should be understood, however, is applicable only to a portrait, *i. e.*, to a work having as its object the reproduction of the features of one or more persons. But in case of a group, the person whose image happens to be reproduced accessorily, could not for this reason raise opposition to the publication of the work in question; the courts are sovereign judges in deciding whether the picture of such a person forms the principal object of the photograph or whether it is only an accessory.

Analogous questions have frequently been raised and with still greater definiteness concerning the representation by means of photography of works of architecture, sculpturing, ornamentation, and others.

But here, the photographer does not come to a clash with that eminently personal and imprescribable property-right of an individual for his image; here he can run counter only against the copyright of the author as recognized by the laws of 1797 and 1902 and limited to 50 years after his death. In consequence nothing, not even the owner of a work whose right of reproduction has become public property, can make opposition to the representation or to the reproduction of that work by photography. It would be still so in the case where the negative had been taken by surprise, against the wish of the owner of the object, in violation of the right which may belong to him, as we have previously recalled, to prohibit the taking of the picture.

But when, on the other hand, the object

is recent enough so that the authors' rights still hold, the architect, the sculptor, the draftsman, the painter or their trustees can oppose the photographic reproduction.

If the authorization is requested and accorded, convention fixes the rules to the reproduction, particularly with respect to mention of the origin of the work and the name of the artist. On the other hand, if the reproduction is made without authorization, and in violation of the author's copyrights, it is not sufficient to make it legal by simply mentioning his name; the reproduction may be prohibited at the request of the interested party, but the court will take account of this fact in the appraisal of the extent of the damage done. It is these principles which inspired the decisions recently rendered as a result of the publication, in illustrated journals, of photographs of an architectural work, representing a reconstruction of the temple of Angkor at the Colonial Exposition in Marseilles.

The question was complicated by a strange factor; the rules of the Exposition, to which the author of every work exhibited had previously to adhere, relegated the cession of the photographic copyright of "exteriors" to the Committee of the Exposition. As a result this body had the right to authorize the taking of photographic pictures; the architects in question, or in general the

author of the work could not oppose the publication of photographs when the necessary authorization had been granted by the committee.

It was judged, with respect to this case that the author nevertheless had the right to demand that his name be mentioned, either on the photograph itself or in the accompanying text.

But since the cession of the author's rights pertained only to the photographic reproduction, it was decided that the cinematographic reproduction of the same work taken as setting for a scene, could not be accomplished without the author's consent.

It is quite certain, nevertheless, that these principles cannot be applied to group-pictures, which cannot be submitted for authorization to the authors of all the works which appear in it; it is another application of the principle that nature is part of the public domain, and that no one can confiscate her for his profit.

Questions of the same order have been brought up on the occasion of the Exposition of Decorative Arts (held in Paris in 1925). It is too early as yet to speak of them, but they will certainly find their solution by the application of the principles discussed above, which limit the place of photography among the other arts.—Bull Soc. Fr. Phot., 1927.

What Per Cent Profit?

W. F. SCHAPHORST, M. E.

This chart quickly tells you what your annual profits are. Most of us very commonly underestimate the money earning value of equipment. Thus, for example, if you spend \$300 for a certain machine and if it earns "only" \$5 per month for you, that amount probably does not look like very much to you. Yet, it is 20 per cent interest per year on the first cost. 20 per cent is a high rate, usually.

To use the chart is very simple. Merely run a straight line through the "Earnings per Month," Column A, and the "First Cost," Column B, and the intersection with Column C gives the Interest per Year. Nothing could be easier.

Thus, choosing the example stated above if the earning per month is \$5 and the first cost is \$300, the dotted line drawn through the \$5 Column A, and the \$300, Column B intersects the 20% mark in Column C. Therefore the annual interest earned by the \$300 is 20%.

The chart will also be found useful for

etermining the amount of returns per nonth that should be expected from a given nachine of known cost.

For example, if you know that a machine vill cost \$300 and you want to make at least 10%, run a straight line through the two mown values, \$300 and 20%, and the interection with Column A gives the answer as 5 per month.

Or, the chart may be used for determining he limiting amount of money you can pend for a given machine, knowing the income per month that you can get out of it and knowing the interest rate per year that you want.

In other words, if you know the values in any two columns you can immediately determine the third by running a straight line through the two known points. Nothing could be simpler.

The range of the chart, as will be noted, is great enough to take care of most problems—the earnings per month ranging all the way from \$1 to \$100. The first costs,

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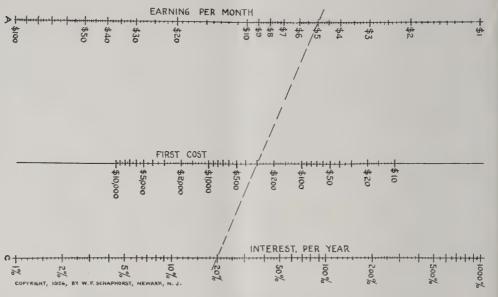
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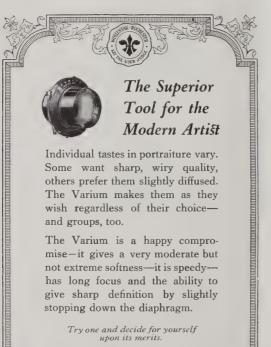
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CHICAGO



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OPTICAL

Rochester, New York

Column B, range all the way from \$10 to \$10,000. And the interest rates, vary all the way from 1% to 1000%, Column C.

This chart is also usable for figures larger than those shown in the chart. For example, if the earning per month is \$500 and the first cost \$30,000, the same dotted line would be drawn across giving the result as 20% interest per year. In other words, when you add two ciphers to any figure in Column A, you must also add two ciphers to any figure in Column B. If you add 3 ciphers in A, also add three ciphers in B. In other words, always add as many ciphers in A as in B.

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A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by showing you how in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success.

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Banner Year at Winona School

With the largest and most enthusiastic class that has yet attended, the P. A. of A. Summer School at Winona Lake is off to a flying start. Between a hundred and twenty and a hundred and thirty students, representing 36 different states, are eagerly availing themselves of every opportunity the school offers, under the supervision of their well-loved director, Will H. Towles.

There is even one student who came all the way from Tokio to attend this four weeks' course. More power to you, Mr. Shen! And there are four honeymoon couples, combining their instruction in photography with the most delightful vacation of their lives.

Five years ago a student brought his bride to Winona for their honeymoon. This year his brother brings an equally charming bride. They tried to pretend they were an old married couple, but the fact that he had reserved a room for a single man and arrived married let the cat out of the bag!

Big Attendance Causes No Confusion

With seven regular, two special, and two post graduate classes, all plans had to be revised. The curriculum was amended—new retouching stands were made and set up, new desks and benches for the color classes were added, etc. Yet with all of the necessary adjustments to accommodate so large a group, there was no hitch in the class routine; and the first week went as smoothly as though the school had been in operation for a month. There was certainly good generalship there, backed by a fine spirit of co-öperation on the part of faculty and students.

School starts at 8 A. M. this year and runs until 4.30, including "time out" for lunch. And even then these students don't want to leave!

2

Habitue (to waiter): "I say, Charles, how much did I spend on drinks here last night?"

Waiter: "Two pounds ten, sir."

Habitue: "Oh, good; I thought I had lost it."

Useful Photographic Books

The out-of-print PHOTO MINIATURES contain information on the subjects listed below. We have only one or two copies of these numbers. Check them over, then send in the numbers you want. Be sure to give a second choice. *Price, 60c., postpaid.*

```
Modern Lenses (April, 1899)
Hand-Camera Work
Stereoscopic Photography
Orthochromatic Photography
Platinotype Process
Photography at Home
The "Blue Print." etc.
Photographya Home
The "Blue Print." etc.
Photographing Flowers and Trees
Street Photography
Intensification and Reduction
Bromide Printing and Enlarging
Chemical Notions
Trimming, Mounting and Framing
Albumen and Plain Paper Printing
Photographic Manipulation
Landscape Photography
Telephotography
Seashore Photography
Photographing Interiors
Defects in Negatives
More About Development
Enlarging Negatives
Lens Facts and Helps
Film Photography
Photographing Animals
Platinotype Modifications
Genre Photography
Photographic Chemicals
Coloring Photographs
Orthochromatic Photography
Development Printing Papers
Kallitype Process
Studio Construction
Aerial Photography
Outdoor Exposures
Architectural Photography
Outdoor Fortraiture
Who Discovered Photography
Vacation Photography
Printing-out Papers
Panoramic Photography
Intensifying and Reducing Negative
                   20
               34
35
                   42
                                                                      Vacation Photography
Decorative Photography
Printing-out Papers
Panoramic Photography
Intensifying and Reducing Negatives
Bromide Printing and Enlarging
The Hand-Camera and Its Use
Printing Papers Compared
Choice and Use of Lenses
First Book of Outdoor Photography
Ozobrome. Kallitype, Sepia and Blue Prints
Defective Negatives and Remedies
Photography with Films
Photographing Outdoor Sports
Practical Orthochromatics
Development (Gaslight) Papers
Leaves from an Amateur's Notebook
Trimming, Mounting and Framing
Toning Bromide and Gaslight Prints
Platinum Printing
Outdoors with the Camera
The Optical Lantern
Enlarging on Gaslight Papers
Pocket Camera Photography
Amateur Portraiture
Simplified Photography
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      103
                                                                      Pocket Camera Photography
Amateur Portraiture
Simplified Photography
Getting Results with Your Hand Camera
Finishing Portrait Enlargements
Travel and the Camera
Profitable Processes
Failures—and Why; in Negative Making
Success with the Pocket Camera
Failures—and Why: Printing and En-
Optical Notions for Photographers
larging
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131
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133
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145
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FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.



New students are photographed upon registration at Pennsylvania State College. Five prints are made. One is attached for identification of the student's record in the office of the registrar; others are for use of the college physician, the dean of men or women, and the head of the department in which the student is enrolled.

The Kamera Kraft Studio was the name chosen by Mel Turner, A. R. Meador and W. H. Snell for their new photo shop at 107 East Seventh Street, Plainview, Tex., which opened July 2. Each man connected with this studio is an experienced one. They will have their studio fully equipped with modern facilities that will enable them to do the best grade of commercial, portrait and Kodak work.

Don Wallace, prominent photographer of Dayton, Ohio, has moved into his new studio at 42 South Ludlow. The new Wallace Studio, attractively finished in Spanish style, is one of the show places of Dayton. Every square foot of floor space has been used to such advantage that everything is compactly arranged without giving an appearance of being overcrowded. We congratulate Mr. Wallace and at the same time wish him success in his new location.

J. C. Parker, of Brookhaven, Miss., was recently the recipient of congratulations from his fellow townsmen. Mr. Parker, who for the past few years has been engaged in commercial photography, just completed a photograph (panoramic view) of McComb, which gave a good conception of the sky line of that city. It is expected that this photograph will be the largest on the "Know Mississippi Better" train. R. E. Baird, divisional manager of the Mississippi Central Power Company, was the purchaser of the photograph.

Sandy's Kodak Shop, of Portland, Ore., registered another "scoop" on news pictures when a section of the building being remodeled at Washington and Broadway collapsed. G. E. Sanderson, proprietor of the Kodak Store, was shooting pictures of the accident almost before the dust had cleared away, and had the finished photographs on display in the store windows while police lines were still barring spectators from a close-up view of the crash. A week before, Sandy's scored again with a number of exclusive pictures of the Mount Hood accident.

All filters displace the focal plane of the lens they are used with. Focus with the filter in position. Thick filters displace the most, and the longer the focus of the lens, the more the shift will be. If plano-parallel, there will be no distortion of the image, simply a bodily movement of the focal plane, but if untrue, the definition will be affected.

Important developments in connection with the establishment of radio-photographic communication between Canada and Germany are now in progress. It was learned recently that Canadian interested parties are negotiating for the exclusive handling of radio-photographs taken under what is known in Germany as the Karolus picture system.

W. J. Sigman, well-known photographer of Phoenixville, Pa., was the speaker at a luncheon meeting of the Rotary Club held at Washington Inn, Valley Forge, the middle of July. "Photography in Business" was the subject chosen by Mr. Sigman. Mr. Sigman declared that when he first started in the photographic business, a friend had told him that it was a poor business which must exist on the vanity of men and women. In the nearly fifty years that he has practiced his profession here, however, Mr. Sigman has learned that photography is not based on vanity. He showed that photographs are used in almost every line of business, particularly in advertising, map making, engineering, etc.

Clarence Gale, of Beatrice, Nebr., has changed the location of his studio, and, after completely remodeling his new place, is now located in the C. G. Baker Building. From accounts received, the new studio is both attractive and unique in the arrangement. Two decorative motifs are to be carried out during the extensive remodeling and decoration of the building. The Spanish style, now so popular in home construction, will be followed in the decoration of one section of a large camera room, with heavy wrought iron doors, metal grilles, heavy pilasters or posts and an overhead balcony serving as a part of the elaborate decorative effects. A gracefully curved stairway will serve as another decoration. The Colonial motif will be used in another section of the large room, with massive colonnades, fanlight doors of attractive type and other things lending charm to the atmosphere.

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The Protar is convertible and therefore adaptable to the widest range of photographic useful-11000

Doublet combinations are available for producing varying focal lengths to meet the varying conditions that confront your camera.

Write for the booklet that completely describes the Protar and other Bausch & Lomb Lenses. It's FREE.

* Other Bausch & Lomb Lenses will be described in future issues of this publication.



In every industry there is usually some one outstanding manufacturer, whose reputation for quality and integrity of product is superlatively fine. In the optical field Bausch & Lomb occupy just such a position, the result of years of research and the unceasing effort to produce the best.

As a case in point — Photographic Lenses.

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Burke & James Manufacturers of Rexo and Ingento Products 223-225 West Madison Street, Chicago, Ill.

Central Camera Co. Everything Photographic 112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply Studio-Finishers-Engravers-Dealers 318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies 208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co. 213 Baronne Street, New Orleans, La.

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Detroit Camera Shop Everything Photographic 424 Grand River Ave. West, Detroit, Mich.

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Hyatt's Supply Co. 417 North Broadway, St. Louis, Mo.

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Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

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323-325 West Thirty-Seventh Street, New York George Murphy, Inc. 57 East 9th Street, New York City

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Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa.

The removal of phenosafranine desensitizer stain from the plate takes some time. It is harmless, however, and you will find the stain is quite transparent to printing lights.

Rubber slides on plate holders often crack, sometimes in a series radiating from a point. Repair these with black lantern slide binding paper, and they will last indefinitely.

For making enlarged negatives, many photographers will be glad to know that the Eastman Kodaline paper is available in sizes 8×10 to 20×24 , and in 10-foot and 20-foot rolls, 20 inches and 40 inches wide

Pure chemicals do not run much higher in price, and the value of a spoiled negative will in but a single instance overbalance any saving in running costs of your material used. The time lost and opportunities for exploiting a picture are what you face when you try false economies in chemicals.

Panchromatic exposures give variations in density according to the color value renderings. This affects the so-called aerial perspective, and when you get panchro exposures near correctness, you get an idea of the relative distances of the objects in the distance.

Cameras at Buckingham Palace assist the busy housekeeper for the annual spring cleaning. Before starting the work, photographs are taken to show just where to replace the china and other knick-cnacks, which are arranged in great profusion. Two cameras are always on the job.

This life is like a mutton bone
Chucked out for us to gnaw;
It's up to you an' you alone
To chaw an' chaw an' chaw.
It may seem bare an' may be dry,
An' hardly worth attackin',
But don't forget that if you try
You'll find it worth the crackin'.

When I was young and frisky,
I acted awful gay;
But now I think it's risky
And find it doesn't pay.
The things most worth the gettin'
Are just a Friend or Two;
An' sense to keep forgettin'
The fleas that nibble you.

Photographers—Attention

We will cheerfully refund to any photographer the full price aid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. I you do not know an Artcraft retoucher in your locality, drop a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 900 Sheridan Road, Chicago.

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The Unlicensed Motor

It was the first week of 1927, and the photographer was ready for business as usual.

'We haven't got our 1927 license yet," the driver

pointed out.

"We'll have 'em in a few days. Take a chance and take the truck out," the photographer ordered, and that afternoon the truck was smashed up by a street car.

"Your motorman was negligent, which was the cause of the accident," the photographer stated.

"We admit that," the street railway agreed. "And my truck driver was free from fault."

"We admit that too."

"Well, then buy me a new truck."
"Not so fast, your truck has no license for 1927, and that cuts you out of the claim.

"Even when the absence of a license had no

connection with the accident?"

"That's what our lawyer tells us."

Now, if the truck had been injured in California, Illinois, Kentucky, Pennsylvania, or Vermont, the street railway company would have had to "foot the bill" as the courts have ruled that the mere fact that the injured vehicle was unlicensed did not excuse the negligence of the other party. On the other hand the courts of Massachusetts and New York have ruled the other way.

A Garnishee Tangle

The photographer had sued a customer, got judgment, ascertained that X owed the customer \$200, "garnisheed" X to have the debt applied to the photographer's judgment, and ten minutes after the garnishee order was sued Y also garnisheed

the same debt.

"I'm not going to take any chance on paying the wrong one," X assured himself, filed an the wrong one," X assured himself, filed an accordance to decide which of "interpleader," asking the court to decide which of the two claimants was entitled to the debt, and the court ruled that the debt was not payable to the customer at all, and was really payable to Z, an outside party.

Then the photographer approached X.

"Now, you go ahead and pay the debt to me, and I'll give you a bond to stand between you and all harm," the photographer proposed, after

explaining the whole situation.

"I'd be willing to do anything I could to help you out, but according to your story the court has already decided on the interpleader that I don't owe your customer at all, but really owe the third party," X demurred.

"You weren't served with any notice of the

interpleader?

"Didn't know about it till you told me."

"Well, my lawyer tells me that where you weren't notified of the interpleader proceedings the decision of the court on that point is not binding to you," the photographer explained, and the United States Supreme Court has so ruled in a case reported in 36 S. C. R. 613.

"The interpleader is an altogether different matter from the graniches proceedings. This was

ter from the garnishee proceedings. This was an attempt to bring about a final and conclusive adjudication of personal rights-not to discover property and apply it to the debts. And unless in contemplation of law X was before the court and required to respond to that issue, its orders and judgments in respect thereto were not binding on him, said the Court..

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The adhesive cloth for backing photographs, photostat prints and blue prints.



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The standard fabric with one side adhesive for all general work.

2. HOLLISTON PHOTO-CLOTH

In Colors

In addition to the standard white fabric, two new colors, Navy Blue and Quaker Grey, are now available. As these shades do not soil easily they will become popular immediately for use on prints which are used in salesmen's sample books, catalogs, portfolios and albums and for photographs which are subjected to constant use.

3. HOLLISTON PHOTO-CLOTH

Adhesive Both Sides

For the first time a backing cloth with both sides adhesive is available to the photographic trade. Commercial Photographers, Photostat Printers and Blue Printers will quickly appreciate the economy, speed and convenience to be found in a fabric that mounts two prints back-to-back without the use of adhesives or expensive machinery.

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BULLETIN - OF PHOTOGRAPHY

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

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Countries in the Postal Union, \$2.50. Single copies, 5 cents.

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Items of interest upon photographic subjects will be gladly received.

OL. XLI, No. 1046

Wednesday, August 24, 1927

Price, 5 Cents \$2.00 per Year

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Editorial Notes

Photography Aids Appreciation

The English Arts League of Service ecently exhibited in London its collection f photographs of works of art which have een assembled and tabulated by members nd others as "aids to an appreciation of rt." Parts of the collection may be borowed or rented by organizations or indiiduals for study.

The method adopted, according to the ational Atheneum, is the juxtaposition of elected works of art of all styles and eriods which show similar or contrasted eatment of a similar subject.

Each photograph has a note with a sugestion of its esthetic significance, the object eing to explain how works of art should the looked at. The photographs are said to be extremely good and form a fascinating introduction to the study of painting and sculpture.

The Arts League of Service has also a system of lectures with lantern slides, founded on the same principle, and lectures for children, one of these being in the form of a fantastic legend; another on "Animals in Art," with carefully chosen illustrations.

32

An Indestructible Photographer

It is related of David Lloyd George that he once said: "We have no unsinkable battleships, but, in Winston Churchill, we have an indestructible statesman."

Forty years ago, Vancouver, British Columbia, was a town of wooden buildings, dangerously exposed to sparks from forest fires.

To this budding settlement came Harry T. Devine from Winnipeg in 1886, and though another person of the same profession, that of photography, had taken root there, Devine leased quarters in a one-story frame building and started in.

On a Sunday afternoon, barely a couple of months after Devine's advent, while nobody in particular was looking, sparks from a nearby clearing fire started a conflagration which all but wiped out the town.

Devine abandoned his other clothes and his furniture and packed his cameras and photographic material in a metal sheathed trunk, which he and a friend carried to a place of safety. A rain storm that night quenched the fire and Devine, borrowing a spacious tent from the military authorities, was ready for business in his line the next morning and actually did some.

The rival photographer quit and made his escape, while Devine, in course of time, moved into more substantial quarters and prospered.

,

Then and Now

The show window of an enterprising photographer in a distant corner of Southwestern Missouri has been a great drawing card for weeks on end. Photographs of his patrons taken during the extended period of his operations show an astonishing evolution of skirts and millinery, pants and whiskers.

Be assured that this ingenious cameraman was careful to secure in advance the consent of his patrons whose portraits were to be exhibited. It is related that if any demurred and objected to having a show made of themselves, he came back at them with the convincing argument that: "The exhibition will be quite impersonal; there will be no labels and you won't even know yourselves."

*

Photography Brings Old Manuscripts

Photography has enabled the Library of Congress to add to its American historical and literary items, copies of some of the important manuscripts treasured abroad. These are assembled for the benefit of students and research workers.

Two famous German manuscripts have just been made accessible to Americans in this way. One is a reproduction in color of the Golden Codex, a manuscript of the four gospels written in Latin with golden fluid. The reproduction of the original, in the Bavarian State library at Munich, was edited by Dr. George Leidinger, director of

its department of manuscripts. It is in a folio volumes—the sixth containing 2 colored plates.

The other recent acquisition is a copy the great Heidelberg manuscript. It is to most comprehensive collection of the wors of the celebrated German minnesinger including such artists of early days. Walter von der Vogelweide. Lettered auf illustrated in brilliant colors, it dates from the early fourteenth century.

*

Synthetic Rubber?

The stuff that gum bands, automob tires and a host of other things are made has always been supposed to be an amophous material, that is, having no crystaline base.

In recent analyses of rubber, with the a of the X-ray, enlarged photographs ha shown a crystalline structure of the mater when it is under tension. This discovery said to encourage the hope that syntherubber is a possibility.

જ

Photographing Royalty

The famous court photographer of Demark, who visited the United States, he many reminiscences of his work. A potrait painter as well, Tuxen had to make use of photographs, as many royal sitters wound give the necessary time for more the one sitting.

"Like Shylock, the photographers had cout lumps of flesh by drastic retouching," said. "The Royal folks much preferred the to any real likeness of their own figures, fit was the heyday of the corset."

Queen Marie, of Roumania, when in Net York, gave a sitting to the Cameographic means a record made that can be translated into a bust. The actual engraving is done by special machinal and there are modifications by which plaque or medal in low relief can be made Replicas are possible on a larger or small scale from the records, or from the mast bust produced.



MISS I. DEAL TALKS MORE ABOUT THE HELP PROBLEM

Last week we answered a letter that dealt ith the help problem. We had to stick ery closely to the point of efficient service, or it was the interested efficiency of the todern employee that was in question. We taintained that the proper supervision ould solve that problem effectually.

Now that we have that off our mind, and he gentleman's question answered according our honest belief and experience—hough probably not to his liking—we are tee to go on to another phase of the help roblem—the phase that we might, for lack f a better term, call "behavior."

There are so many little habits and cusoms that characterize the average studio habitant—from the boss down—that have directly as much influence on business as he more technical points of performance.

For instance, take the telephone. There is pmething about the free and easy atmosphere of studio life that makes an employee seel too much at home, sometimes, for the pod of his or her employer's pocketbook. We made a point of checking up on this point in a number of studios. Such a lot of tersonal calls were put in, or received, niefly by the female of the species, the admit!

Now these girls didn't realize that they ere spending from five to twenty cents of teir employer's money every time they put a short or long-winded call—or even aswered one. The cost must be reckoned of only in the amount paid in cash to the lephone company, but in the time wasted. Then again, the time wasted is greater can the actual minutes consumed in talking over the 'phone, for the mental reaction cust be taken into account. A telephone call reaks your train of thought, along whatever

line you may be working, and it takes time to get adjusted again.

It was interesting to observe that in the studios where most of this went on among the employees, the boss spent quite a bit of time in friendly conversations, too. We can't get away from the fact that the head of the establishment sets the tone for the other workers.

One photographer told us that he always felt a little resentful on busy days when his finishing and reception room girls would chat and giggle over the 'phone, while the work piled up, but he didn't feel that he could say anything.

"Why not?" we demanded, somewhat truculently, "Haven't you the right to set and maintain your own standards in your own studio?"

"It's not that," he said, "But at Christmas time they are very good, and help me out and work overtime without a cent of extra pay, so I don't feel that I can complain. They are a loyal lot. You can't find such faithful service many places these days."

Well, that is all very well on the surface of things, but judicious prodding brought forth the facts that his employees often took almost two hours for lunch, were home days at a time with colds, etc., or asked time off very frequently for unimportant reasons. Furthermore, all of these points rankled in his thought, for being a good business man in most ways, he knew that the atmosphere wasn't right, and it bothered him.

He finally agreed with us that it wasn't so much an appreciation of loyal service as a conceit that the employees would do so much for *him* that was blinding him to constant little *dis*loyalties. And before we finished going over the situation, we discovered that

if he had real service in the place of all the wasted time during the year, he could well afford to pay overtime at Christmas!

Today he exacts a full business day's work from his employees. Do you think they resent it? After the first shock was over, several of them admitted that they had always felt a little cheap about taking advantage of his good nature, and they were glad to be forced to stop it, since they hadn't had moral courage enough to do it of their own initiative.

Then when Christmas time came round and they got the overtime—to which no reference had previously been made—they were overjoyed; far more so than when they had sneaked a little time here and there because the boss was too easy. Employees like a firm hand. But, friends, here's the catch: A man must be able to discipline himself before he can wisely handle others. And that is why so many of us fail.

We've noticed another little personal habit that the employees—again the girls—of some studios have. That is the custom of leaving little personal things, and sometimes even clothes, in the dressing rooms. They get into the habit of using the excellent mirrors, dressing tables, etc., when they prepare to leave the studio at the end of the day. Then gradually the dressing rooms come to seem to belong to them somehow, and they will leave a few little things in the drawers—perhaps a dance frock that they are wearing to a party that night hung on the clothes tree.

Now surely there is no great harm in this, but the customer is entitled to a spotless and *empty* dressing room. We do not want her to feel that she has strayed into someone's boudoir by mistake. We want her to be absolutely at home to focus her attention upon what is so important to her at the time—her own appearance. Others' belongings, scattered about, are distracting if not distasteful.

Let's leave the poor girls and their little weaknesses for a minute and consider a widespread studio custom that confines itself chiefly to the men employees. That is the custom of making the studio a sort of loafing place after the work is done. Per haps this has its advantages somewhere, but we can't be convinced, by reflection of observation, that the business place that it made to serve semi-social purposes is ever as successful as the one which is devote strictly to business.

If the girl employees have to arrive in the morning to an atmosphere of stale tobacces moke and littered floors, there's a bad start for the day, no matter how rapidly the maid or porter gets things in shape again. It doesn't help the staff to maintain an alemental keenness in plunging at once into the details of the day's work. Also the sme of stale smoke—which is not gotten rid of so rapidly—does not impress early customers favorably.

Furthermore, the men themselves ar likely to pause in the task of mixing chemcals or loading plate-holders to call t each other:

"Say, you remember what I told you las night about that new building? Well, don't believe after all that—etc., etc."

They are still in the atmosphere of the conversation of the night before. The haven't been away from each other and the place long enough to come back absolutel fresh and thinking of work first.

This custom of loafing around the studi at night comes about so easily, because the inevitable night work that comes occasionally means that one or another must return after dinner to finish something. Often the means that the studio owner gives each on a key. Bad business. More than on printer or assistant operator has made extra work on the side and pocketed the profitor has given the studio a bad name by experimenting with nudes—just because he had key and unlimited evening time in which the get into mischief in the studio.

It is perhaps impossible for the studiowner to be in the studio at all of the extra work times, therefore he must give out key Very well; but there is nothing to preven



CLIFFORD NORTON

him from collecting them again the next day, and giving his employees to understand thoroughly that no keys are to be retained in their possession, nor are they to enter the studio at any time after hours except upon special request.

Even the employer will do well not to hang around the studio after hours. He won't feel so much like pitching into work the next day either, if he has spent the previous evening with some of his cronies in the studio. Much better gather at one of their homes. A report of the "studio evenings" of Mr. X and his friends got around, and a photographer, who was not one of the favored clique, asked him curiously:

"Do you mean to tell me that you drank a whole quart and didn't even stagger?"

"Them's my words."

"How did you do it?"

"I couldn't even move!"

For business reasons you can't afford to have your studio get a name for wild parties, and even the lights going in your studio night after night are enough to start talk, for people have an idea that all studios are open to suspicion in the evening hours, an unfounded suspicion, but none the less detrimental to your business success if it can be connected with your establishment.

It is easier to get a bad name than to get rid of it, and one little criticism can do more harm than dozens of enthusiastic customers can rectify. Look at Chicago. Thousands of law-abiding citizens make their homes there and live from day to day in perfect peace and serenity. Yet any school child today will tell you a "thug" joke about Chicago. Here's our own favorite.

Said the clerk in the small town:

"I see you're just in from Chicago, Mr. Smith."

"No," said Mr. Smith, "That's just a moth hole in my coat!"

Another thing we may well check up on consistently is our employees' appearance. Men about a studio are so likely to grow careless, and walk across the reception room in their shirt sleeves—or even worse from

the woman customer's standpoint, with their vests on and coats off. It is not enough to tell them once not to do this, and then forget about it and expect them always to remember your request. It is necessary to watch them—and to be very sure that you follow your own precepts!

The women are less likely to grow careless, but more likely to appear in some bizarre outfit that would offend the conservative element of your clientele. In this day of abbreviated skirts and vivid colors, it is not impossible for a perfectly nice little receptionist to select an outfit once in a while in which she looks like the third from the end in the first row—more especially if she has put on more make-up than she intended —and she probably intended to put on plenty. It is not impertinence on your part to criticize your feminine employees' appearance. It is business. You can be tactful in your suggestions, but you must insist that they shall be carried out.

Here's another big point, especially in the smaller studios, where the rooms are close together and none too large, and the workers, being few in number, feel a certain friendly informality in the atmosphere. The employer will find it necessary to remind them frequently that voices carry and that the effect upon the customer is very bad, if bits of gossip or heated altercations carry to her ear. The custom of singing a one's work may be very commendable a indicating an excellent disposition, but it is out of place in a small studio with thin partitions or open doors!

All of us know these things, but being human, we are likely to grow careless, unles a watchful eye is upon us. The watchful eye must be yours.

Now, in order to secure hearty coöperation in these little but important ways, yo will have to give as much as you demand You don't want your staff to feel that yo are nagging. Therefore you must see that you never nag. What is nagging? As wunderstand it, it is harping upon somethin not so much for a good reason as because



CLIFFORD NORTON

annoys you. You must be careful that you are not actuated by annoyance, and that you demand adherence to these principles of conduct at all times, not just when you might be irritated by a lapse from them.

You will get such wonderful results if you can keep your voice assured but quiet, never raising it in anger or impatience. And, above all, don't scold about accidents. That may seem very hard to avoid, if a valuable lens is broken or an important negative ruined. But the employee who is the unlucky cause of the disaster, will appreciate to the bottom of his heart your forbearance, and will more than make up to you your immediate loss in loyal service thereafter. He will feel that you are just, for he knows that the accident was through no wrong intent or deliberate carelessness, and then when you do demand implicit obedience in the ways we have just been discussing, he will not call it "nagging."

We always feel cheap and less our own man when we lose our temper, anyhow, no matter how great the provocation may seem. A little girl was put in an upper berth for the first time in her life. She kept crying, till her mother told her not to be afraid, because God would watch over her.

"Mother, are you there?" she cried.

"Yes."

"Father, are you there?"

"Yeah—"

A fellow passenger lost all patience at th point, and bellowed forth:

"We're all here! Your father and mother and brothers and sisters and aunts an uncles and cousins. All here; now go t sleep!"

There was a pause, then, very softly "Mamma!"

"Well?"

"Was that God?"

No matter how right we are, when we loour tempers over any point we put ourselve in the wrong, and lose our hold over or employees to just that extent. A little chi might be awed by our outbursts, but the bigger children, who work for us, won't haved. They will only be silenced; becautheir bread and butter would be at stal were they to answer as they would like the We want to strive with all our hearts make our rightful demands with such point and dignity and quiet-voiced assurance the they won't even feel anything but a desit to do their very best for us.

Cobbler, Stick to Your Last!

C. H. CLAUDY

Jim is an operator in a good studio. He gets twenty-five dollars a week. That isn't very much, but he has just arrived at the dignity of the employment. He has been engaged around the studio for a couple of years, developing, printing, retouching, all in assistant capacity. At last he has his chance as an assistant in the operating room. but he tells his friends that he is an operator, forgetting the assistant part of it.

He works at it for six months. Then another studio offers him twenty-seven-fifty per week, and with visions of the new ties he can buy every Saturday, he leaves. He starts in, then, six months behind. He had a promotion coming in another six months—

now the promotion is a year off. The promotion, when it came, would have been thirty-five dollars a week and a chief oper torship in another studio of the chain which his first place of employmetwas one.

Jim works at his twenty-seven-fifty promoted to thirty dollars a week. By another studio offers him thirty-two-fifty and again he leaves. Again he is a yet behind promotion. He keeps this up, floring from studio to studio at raises of frot two and a half to five dollars a week, up he attains the dignity of thirty-five years also forty dollars a week.

And there, somehow, he sticks. He still hanges his job from time to time, as "the nances of promotion are better where I am oing." But somehow the chances do not naterialize.

Meanwhile, steady John, who started in ith Jim, has been sticking to the same old b. He has been promoted in five and ten ollar raises, until, at thirty-five years of ge, he is drawing down sixty-five dollars week, and with his next promotion to be lat of chief operator for a chain of six udios, at eighty dollars a week and cpenses. He has not loaned his ears to lose who sung siren songs of better wages. e has been content with the job at hand, ing sure in his own mind that the chap ho sticks around long enough will share in e cut of business pie. And when he comires his lot with that of floater Jim, he is tisfied that he has the right idea.

How many photographic employees there e who think that change means progress, st because the pay envelope is a little fatter the end of the week! They do not figure, ese floaters, that all employers feel that ere is an intangible investment in the per-In of every employee, which is a combinaon of loyalty, dependability and expe-:ence, It is a combination which has a tarket price—the floater never develops it. e is paid only for what he does. ck-to-his-last boy gets paid not only for nat he does and knows, but for what he is! This is not an argument that a man should ver change his job. There are poor photgraphic employers, just as there are poor jotographic employees. When a young ran gets stuck with one of these, who has i vision beyond the actual amount of the ly roll on Saturday night, who cannot see tat loyalty and dependability have any tarket value, a man is a fool not to leave Ir better jobs. But for every young man 110 is so situated are dozens who are in {od jobs with good men. Photographers a class are bright men. They can see as ir as the next man. They know that slow t sure progress, in their employees as well

as their own business, makes for prosperity and happiness. They are anxious to get the dependable man, to treat him well, to pay him justly, to reward him generously. The Johns of this photographic world who get with such employers and stick, are the photographers in studios of their own of the future. The Jims of the photographic world will be the operators for the next generation, as they are of this. And the photographic world, like the business world at large, is hard on the elderly man who has never managed to keep going, but who has risen to only a low level, there to stick.

Cobbler, stick to your last! Employee, stick to your job, if it is a good job with a good firm. Don't change for the mere temporary advantage. Don't give up the equity in the work which time and experience have produced for you. Don't think that a mere temporary raise is going to pay for itself, when you lose the investment you have made in the job where you now are.

The floater never gets anywhere but where the current may drift him. The fellow who stays right with the old canoe, paddling along as well as he can, usually arrives in a safe harbor before the journey is done.

If you don't believe it, ask any floater of thirty-five years of age. He'll agree—but he'll tell you that, for him, it is too late!

Photography Speeds Up Sales

The increased demand for photographs by real estate salesmen and realty organizations has greatly stimulated the work of commercial photographers. Illustrations are one of the indispensable items in selling real estate, because of the time saved in giving prospective buyers a chance to select property that would interest without spending time and gas in driving from one location to another. Furthermore, pictures assist the agent in getting a more clear idea of just what kind of a place would best suit the buyer, after which, inspection trips can be made more direct.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

An Appreciation from President Townsend

To the Photographers of America:

The much talked of and well advertised New York Convention has passed into history. The program was an inspiration from the initial number to the climax on Thursday afternoon, closing with a banquet long to be remembered by all present.

Important legislation protecting contributing members to the national advertising fund was unanimously adopted by the council. Provisions for a closer affiliation between the Photographers' Association of America and all local clubs was the keynote for the future activity of the Association. This means the organization of cities and territories unorganized. It is conceded where competitors can sit and council together, petty differences are forgotten, business is prosperous, and there is a friend-liness developed which inspires confidence in the profession.

As eventful as has been the past year in the history of the Photographers' Association of America, the coming one will be even more important. The newly re-elected board feel keenly the responsibility. The real test of what was accomplished in the spectacular raising of nearly two million dollars will develop in how well they help and enthuse the photographers throughout the country to do their part in making the magazine advertising campaign a real success. If it were not for the consciousness of the fact that behind the task are men willing to sacrifice time and energy in an effort to make this a reality, it would be folly for a board to assume the responsibilities imposed by the recent action of the New York Convention.

The recognized official publications that have been so loyal in the past must be the medium of contact that will keep the photographer in touch with ways and means of reaping the harvest which the magazing advertising is certain to create. The publication will be more conscious of the sentiments appeal of a photograph than ever before and it behooves us to capitalize the appear by developing it into action through located endeavor. We propose to make the column of the *Pathfinder* so valuable in ideas an suggestions that those who use them ma capitalize on their investment.

Already solicitors to the national advertising fund are actively engaged in callin upon those who were not at home or for some reason failed to subscribe upon the initial campaign. Every photographer if the country is under obligation to do his part. It is not a philanthropy, but purely a business proposition and as such is some recognized by men of affairs. We are full expecting, when the second canvass is over that the sum total will be increased by another million dollars.

I am certain I speak for the entire boar when I say that we are not unmindful of the unique honor conferred upon us by our re-election. We do, however, feel thresponsibility keenly and solicit the coöperation of those interested in making the Photographers' Association of America powerful influence in the industry.

With sincere appreciation of all the courtesies and kindness shown me throughouthe five years service on the board, I remain

Very truly, (Signed) ALVA TOWNSEND.

The National Convention at New York

Attendance-676 Active; 327 Guests; 364 Employers; 289 Dealers-Total, 1656

Report of the Opening Session, July 25

Mr. Garabrant, Chairman:-

I take pleasure in now calling to order the Fortyifth Annual Convention of the Photographers'

Society of America.

Mr. President, officers and members of the Phoographers' Association of America, it gives me a great deal of pleasure to come before you and reprepent the following organizations who have extended o you a most cordial welcome to this City of New York.

They are the Photographers' Club of New York, he Professional Photographers, the Commercial Photographers' Association of New York, the Women's Professional Photographers' Society of New York, he Photographers' Business League of New York, he North Jersey Section of the Professional Photographers' Society, the Metropolitan Section of the Professional Photographers' Society and the Professional Photographers' Society and the Professional Photographers' Society of the State of New York.

We are glad you are here today. We have looked orward for some time to the pleasure of greeting the Vational Convention in New York. We have looked orward to that a great many years, with fear and rembling. At last we have the privilege and the

ionor of greeting you.

The feeling that we want carried out through this Convention is the friendly feeling. We want you to eel that New York is not cold, that all of the econd story men do not live in New York City. We

want you to come to us and ask us what we can do to help you. We have a booth in the hall, if you have noticed it, it is called "Ask Me." We want you to ask. It there are any problems that you have had throughout the year, we want you to come to us and let us solve those problems for you. If we cannot do it personally, we will have somebody here who will be able to answer the questions that perplex you. We want you to feel that you should not go away from this place unless all of the problems that have come before you can be satisfactorily solved.

We feel that this is an educational feature that

we are mostly interested in.

As to the women of this convention, we want to express in open meeting, and to impress it upon you, that the Women's Auxiliary, and the Women's Committee led by Mrs. Stage here in New York, want you to come to them and tell them what you would like to see and where you would like to go. We do not want any wild flowers at this convention. In fact, you married men and you married ladies are going to be very fortunate indeed if you see very much of each other during this convention.

One more point. Please remember that our meetings must start on time. We have a schedule that we must live up to in order to give every one the allotted time on the program, and we cannot do that without your coöperation. I will ask you then if you will pay attention to your program and be here on



Lieut. Clarence Chamberlain, only aviator that has carried a passenger from New York to Germany, hops off deck of S. S. Leviathan with U.S. mail eight hours after she had left her dock Phil. Dion, Staff Photographer on New York Sun, with Hammer Press Plate, flying in another plane, made the shot that shows one of Chamberlain's flying expressions.

time so that our people who have sacrificed their time to come here with their talents will be able to reach

you in time and will not have to wait.

They have asked me to make a little talk of welcome, and I think I have done it in that way. Somebody told me that as a speaker I was a good bricklayer, and I am inclined to think I am. So, I think with those few remarks we will cover what we want you to know, that we do welcome you here. We are just as proud as we can be that you are here, and we want you to feel that all during your stay we want to help you. We want this to be finished as well as started as a friendly convention. I am going to ask Robert Baltes if he will introduce Assistant Corporation Counsel, Mr. Hilly, who is representing the City of New York this afternoon.

Mr. Baltes: It is with great pleasure that I introduce Mr. Arthur J. D. Hilly, Acting Corporation Counsel of the City of New York.

Mr. Hilly's Address

Mr. Chairman, and ladies and gentlemen of the

Photographers' Convention.

It was only at one o'clock that the Mayor found that the business of his office was of such a character that he could not come in person to present these greetings. So, he called me up and asked me to come to appear before this meeting and present the greetings of the City of New York, and as I stand here to present those greetings, I am very much reminded of that story that is called of the Indian Agent who was investigating the Indian Reservations in the west, and he discovered a condition out there that he felt should not be permitted to continue on any well organized reservation under the laws of the United States, because the Big Chief, contrary to the rules and regulations in such cases made and provided, had taken unto himself twelve wives. So, the Indian Agent called the Big Chief to him and he said, "Chief, this condition can continue no longer." said, "I will compromise the matter with you, however, you can take one of the twelve and tell her that she is going to be your wife, and then tell the other eleven that they cannot be your wife any longer.' And the Big Chief looked at the Indian Agent and he said, "You tell them."

Now, my task is not as difficult as that which was committed unto the Indian Agent, because it is indeed a pleasure to come and greet such a splendid group of men and women gathered from all parts of the United States and from the Dominion of Canada. Indeed, we have a gathering here that represents North America in all its activities and in that most important part that has done so much and is doing so much today for the progress and advancement of civilization, that art that takes the human countenance and indelibly stamps it in the form of a photograph where it can continue to be gazed upon and the likeness in countenance of man and woman is preserved forever for the affectionate regard of those that that countenance was the symbol of inspiration and of love and affection.

It is that useful art that makes the passing events of man's activity, and indelibly prints them upon a canvas so that the message of achievement may not be only shared in by those who have gathered around a spot that in time will be historical, but by means of the carrying of that photograph to our public press carries the impression that was left upon any moment in the busy life of our City and of our nation to all the peoples of our country.

It is the art that today has been transformed so that the learned and the unlearned alike may be informed of the deeds that are being done in the photographs that are carried in our newspapers.

Why, today we have a division of newspapers tha may be summed up into three classes, the newspaper that is printed for those that read and think, the newspaper that is printed for those that read but do not think, and the third paper, the paper that is printed for those that neither read nor think, and you get the greatest impression in the world from the picture that is there presented for your gaze and for your vision.

It is the art that today had advanced to that splendid state where it is no longer necessary to come in on time to any play, because you can wait and see the first after you have seen the middle on the end in the unrolling of the moving picture or our screens.

And this wonderful effort, how has it been accomplished? It has been accomplished by effort, by toil by labor and principally by coöperation, and when I gaze upon this splendid group, when I came through the hotel corridors and read of the fact that this was your forty-fifth annual convention, I began to realize something of how this useful art had been made to attain its present eminence and its present progress, because I felt that the men who conceived this association spread wide throughout the confines of North America, embracing within its membership such a splendid group, I had felt that this organization must have contributed considerably in its membership and its coöperation to the splendid attainment that photography has today achieved in the United States and in Canada.

So, it is a keen pleasure to me to come to present the greetings of New York. I am not accustomed to present the conventional form of greeting, the greeting that I think must have been enacted from some pre-historic age wherein the representative of the municipality comes into the midst of the chosen group and hands unto them a golden key for admittance into the City. I might say to you that you need no key for admittance into New York, because there is nothing locked in the midst of our great City.

We have a wonderful City, and it is not our City, it is your City. It is not the City of the State of New York, but it is the City of the United States of America, and I say that not alone because of the fact that it does rate high in the financial world, that it is the centre of credit of the country, I do not say that in any spirit of boasting, but I do say that the City of New York today is what it is because of the contribution that it has received from the men and women who have made its destiny and made its business, and who have come from all parts of the United States, and we have also profited by those who have come from Canada to contribute to our growth and our prosperity. So, no matter where you come from, no matter what part of the country, no matter what City or threshold or town, I feel that if you look around, you will find a fellow townsman, a native of your own State who occupies some prominent place in our finance, our business or our political world. So, I extend to you the greetings of New York. I am glad that you came here for your deliberations, because you can have within the confines of this busy metropolis the necessary peace and the quiet to carry on those deliberations, and at the same time you can feel that if that peace and quiet becomes a burden upon you that you can step out and have all the noise and all the music and all the joys that you desire.

If you find our City streets too hot, it is only a stone's throw to where you will find the waves of the Atlantic lapping and laving the shores along our beaches, and at the same time you can get all of the ocean breezes to wipe the perspiration from your brow, and any other thing that you may desire to produce the same wholesome effect upon your person

and your makeup.

So, I say in behalf of the Mayor, you are welcome, and to that welcome I would add this word. May this meeting that is assembled here impress itself upon you not only in the sights you see, not only in the joy you take back, but in the achievement also that your association will attain in this meeting. May it beget a greater and a bigger coöperation among the membership of the Photographers of the country, and may you always recall with pleasant memories the meeting that was held in the City of New York.

In the name of the Mayor of the City of New York I welcome you, and I wish for your deliberations the highest and the greatest success. (Applause.)

THE CHAIRMAN: I wish to introduce to you President Diehl of the Association, who will reply

to Mr. Hilly.

Mr. Diehl: Ladies and gentlemen, representing the official family of this great City, on behalf of the President and the officers and the Board of this great Association of ours, we regard it not only the mere fact that in a great metropolis like this, that you have found time to come down here and give us this welcome, but it is the highest compliment that could be paid to any organization, and we greatly appreciate it.

On behalf of the officers and members of the Association I accept this most cordial and generous welcome, and I want to congratulate you on being the most conversant man in the photographic profession, of any man who makes no claim to it, of

any man I have ever met.

Any man that can review the photographic progress as this gentleman has reviewed it in the last few minutes, and makes no claim to the profession, will make a lot of us ashamed of ourselves, I am afraid, when we go back home and think of the knowledge that this gentleman possesses.

I certainly commend you and congratulate you and thank you for the cordiality, for the wondrous invita-

tion you have extended us in this great City.

A few years ago, when people went abroad, they came back and said, "See Venice and die"-it may not have been Venice, it was some other place, but after they came back they said "Smell Venice and But we, who live outside of New York City, we like to come to New York to see New York City and live. We believe you have the greatest living proposition here, with the greatest advantages of any city in the world. We are going to be here a few days, we hope to enjoy the hospitality that you have extended to us. Your hospitality has met us at the trains, is following our footsteps, and we are sure it will follow us the balance of our stay. We appreciate this most cordial welcome, we trust our visit will be wholesome to the City, and we assure you it will be most profitable to us. I thank you.

CHAIRMAN GARABRANT: Mr. Townsend, it has been a great privilege for the New York Committee to be able to work for you and with you at this convention. We have many thrills. We have gotten a big kick out of it. We have tried to get the best we can, and we are hopeful that you and your officers will enjoy one of the most successful conventions that has been had in some time. We want you to feel that whereas the activities of this Committee will physically, or rather will practically end at this time,

that this Committee stands by until the band plays "Home, Sweet Home" on Thursday night. We want you to know that the support that we have tried to give you in this past six months, that it will continue, that we are here to see you through on it. We believe that you are going to have a very enjoyable time. We wish you every kind of success, joy and happiness at this convention, and I take great pleasure in handing to you this gavel, the gavel of authority, and I know that you will put this convention over so that it will go down in history as being the big

MR. TOWNSEND: Mr. Garabrant, I wish to thank you and through you the Committee and tell you how much I appreciate all the work and sacrifice you have made.

Members of the Photographers' Association of

America.

I am sincerely anxious that the inspiration of the last fifteen minutes may permeate the entire convention and as Mr. Garabrant said, show evidence clear to the last moment in the last session of our convention. Before proceeding further, I wish to introduce the members of the official family. It gives me a great deal of pleasure to first present to you Mrs. Erickson, President of the Women's Auxiliary. Next I want to introduce to you the Secretary and Treasurer of the Women's Auxiliary, Mrs. Frank V. Chambers.

The man who has charge of our program, who will preside from this session on, is our First Vice-Presi-

dent, Charles Aylett of Canada.

The man who has gathered this wonderful exhibit and placed it in such a position as you will see it, is our Second Vice-President, D. D. Spellman of Detroit.

One of the largest and most interesting parts of our functions is always the Commercial Section, and the man in charge of that section, who is responsible for it and presides over your sessions, is Jim W. Scott.

Paul True, of the Manufacturers' Bureau, needs no introduction to any of us.

The next man I shall introduce I have a great deal of sympathy for. For four years I stood in a similar position and I want to present to you my successor to the treasury, the office of Treasurer, John R. Snow.

The man who has been largely responsible for all of this Association, for all of what this convention is doing, and the detail work and the head work and the planning and the master mind is our General Secre-

tary, L. C. Vinson, whom all of you know.

Mr. Garabrant overlooked an introduction that I wish to make at this time. There has been one person who has been on the ground and working constantly in New York, sacrificing hours and time in planning out the detail of entertainment for the ladies. She has been meeting with her corps of ladies and has organized the Photographers' Wives into an active committee who are to serve you this week and this year, and it gives me unusual pleasure to introduce to you Mrs. Helen Stage.

Before I introduce the Presidents of the affiliated associations, I desire to ask if there are any Past Presidents sitting in the audience or Presidents of affiliated organizations. If they are sitting in the audience, I wish they would come forward immediately. I should like to introduce them. We tried very hard to reach all of you this morning, and I trust that all of you affiliated Presidents are seated with us on the platform, and all the Past Presidents.

I want to introduce to you W. H. Manahan, President of this Association in 1925.

Clarence Stearns in 1924.

A. H. Diehl in 1923.

Howard Beach-Mr. Howard Beach is busy with his exhibits—he is one of the Judges.

Will H. Towles.

George Edmondson, of Cleveland, Ohio.

J. Will Kilmer.

George H. Hastings was President of this Association in 1881.

Now I wish to present to you the Presidents of the

Affiliated Associations.

We are very happy indeed to have these people So much depends upon the representation throughout the country and throughout our affiliated associations.

August Heinemann, of Chicago, the Chicago Portrait Association, is represented by John Leveccha.

W. C. Eckman, of the Photographers' Association of New York.

Frederick O. Bemm, of the Chicago Commercial Photographers' Association. Miss Jeanette Bahlman, of the Missouri Valley

Photographers' Association.

Mrs. Leah B. Moore, of the Southeastern Photogphers' Association. E. L. Bird, of the Photographers' Association of

New England.

Grant Leet, of the Middle Atlantic States Photographers' Association.

Gene Garrett, of the Northwestern Association.

R. W. Dickerman, of the Southwestern Photographers' Association.

Now, I want to introduce a young man who has attended the New York Convention, and who attended every association convention that has been held from that day to this. He is possibly the first member of the Association by virtue of service in the Association that we have, and it gives me a great deal of pleasure to have him with me on the platform today. He is Nate A. Corning, of Kansas City.

Five years ago I was elected to the Board of Officers of the Photographers' Association of America. Just preceding this meeting I wrote to all of the Past Presidents of the Association, urging them to be present at this meeting. I received this letter which I will read in just a moment, but the first letter of congratulation which came to my desk after I had been elected in Kansas City as your Treasurer was from our beloved Charles L. Lewis, Past President C. L. Lewis. I wrote him to the effect that I appreciated the letter, and it came too late for him to read it. And I received and have in my mind a letter which I am going to read from his daughter.

"When your letter came urging my father to be on hand at the National Convention, I thought he will be with you in spirit, for Papa passed away July 8th and was buried July 11th. We miss him terribly. My husband, who was his assistant for ten years, and I, are moving into a new studio, so cannot attend the Convention this year, but we wish you a great success." I should like to have the Convention assembled, rise and stand with bowed heads a moment in sympathy and in appreciation of the past service of Charlie Lewis. Please stand.

(Everybody stands.)

I should like to appoint a Special Committee whose duty it shall be to draft a resolution of sympathy and present them to this Convention on Thursday, and have them spread on the minutes and send a copy to the bereaved ones in Toledo. I should like to appoint therefor Messrs. Howard D. Beach, Clarence Stearns and A. H. Diehl, who will draft these resolutions.

President Townsend's Address

We have greatly enjoyed the introductory saluta tions and well wishes for the success of this, or forty-fifth annual convention. A most propition opening, indeed, and I am sure it indicates the spir of friendliness that will prevade every session. The Association shall forever be under obligation to the New York committee for the marvelous cooperation they have rendered. There has been but one incer tive: To give to the Association the greatest cor vention in its history. It seems as though they hav left nothing undone to minister to our comfort an enjoyment.

Our program presents talent of unusual merit. will touch every phase of photography, and bring u to a consciousness of the important influence photos

raphy exerts in the world.

This year marks an outstanding period in ou activities. There never was a time when the profession, as a whole, has looked to the Association for guidance and was ready to cooperate with it as a this moment. Our responsibility is great.

Competition today is not so much between ind: viduals as between industries. Our advertising cour cil has made it very clear that but thirty cents of every dollar is spent for non-essentials. Unless th Association can stimulate the public conscience t the realization that photography has a share in that thirty cents and the photographer to realize hi responsibility to the public, it has no reason for it existence.

We have an illustrious history wrought throug the sacrifice of men who have been unselfish of tim and energy. Personal ambition to make their serv ice reflect credit to their effort has brought us to thi

auspicious occasion.

At the Chicago convention last year, certain cor structive and progressive policies were inaugurate which are shaping the destiny of this Association National advertising has developed problems the were not thought of a year ago. In fact our fondes hope then was to raise a fund of \$400,000 and ou calculations, when the committee of nine (togethe with your president and secretary) met in Cleveland was upon this basis. During the interim between th selection of our general secretary and the Clevelan meeting, Mr. Vinson engaged himself to the task of interesting the Millis Advertising Company of Indian apolis in our problem and of interesting the adver tising committee in this company's ability to serve us When we met, it was with misgivings on the part of some of the members, that an equitable contract could be consummated. This idea, however, wa soon dispelled when Mr. Millis and Mr. Pettinge outlined, in a most lucid fashion, a plan that was s comprehensive and far reaching that the contract wa unanimously approved. Since then there has bee an unfolding of constructive ideas which fit int each other so perfectly, that today our dream ha become a spectacular reality. Instead of \$400,000 we have in bona fide trade acceptances \$1,500,000 and last week you witnessed, in the Saturda Evening Post, the initial effort in national advertis ing which will, in a short time, make the people of America realize that photography is essential to their happiness. We must not think that the realization of this has come spontaneously or without effort Former presidents and their associates have sow the seed that we might reap the harvest in greate abundance. Committee and individuals have give freely of their time in conferences and detail wor that has taxed physical and nerve forces. The Asso ciation is to be congratulated in the personnel of the advertising committee, for every man is an acknowledged leader and success in the business world. Their advice and council in all association affairs will be an inestimable asset to the Association and an assurance of a continuity of policy.

This has been a most illuminating campaign, for it has dissolved fancies of long standing and promoted substantial figures upon which to calculate our future. It has given us a constituency of forty-five hundred members, every one of them wondering if we, as an Association, will adequately measure up to the demand of the hour. As I have indicated before, it has precipitated responsibilities upon the Association which lead us far away from the cause and involve activities that challenge the best thought of our brightest minds.

Through our new avenue of contact which the Pathfinder (our official publication) offers, we shall be able to devote ourselves, as an organization, to the task of teaching our membership their responsibility to the Association and to the public whom we serve. It is edited primarily to help the contributors to the national advertising fund tie up their personal advertising with the sentimental appeal of the magazines. The first two issues are but forerunners of what is to follow. National advertising will be a complete failure in every sense of the word to those who do not link their advertising with this campaign. Let me emphasize as forcefully as I can this element which is so vitally essential to success in national advertising. We propose to make the columns of the Pathfinder so valuable in ideas and suggestions that those who use them may capitalize on their investments. The Pathfinder will not be published for profit, nor will it be entered in competition with other established publications. Its purpose is solely to provide a contact between the Photographers' Association of America and its contributing members.

It is with much anticipation that I come to the council meeting tomorrow morning, for in the council, which is our legislative body, many of the questions that have been giving your board and committees anxiety, will be discussed and conclusions reached which will, I hope, strengthen the position we maintain as essential to the future progress of the Association.

At the time of the January board meeting, we ealized that the national advertising campaign offered in opportunity to interest every photographer in the country and make them members of the Association, f we could include in their subscription the initial nembership fee. The advertising committee's recomnendation was before us, urging the reduction of lues from ten to five dollars, and that amount to be leducted annually from every subscription. would assure us of a membership of not less than the number of contributors and of a fund in the treasury ar in excess of any previous amount. Drastic steps and to be taken, and the board, whom you placed in authority a year ago, were compelled to act and act mmediately. The constitution provides for a conention registration if necessity demands. With all hese facts before us and believing the emergency equired the action, we approved the recommendation of the advertising committee and reduced the annual lues to five dollars, with an additional five dollars for hose attending the convention. We now ask for our vote of confidence and approval.

The subject of a closer relationship between the vational Association and affiliated organizations is a pertinent one. It has been the subject of much disussion for several years and at our Cleveland Conjention a clause was inserted in our constitution pro-

viding for a reduction in dues to affiliated organizations whose membership in the National was 100 per cent, the affiliated body being responsible for the collection of the entire membership, remitting same to the general secretary.

This was an advanced step and a nucleus about which progress would have been made, had not national advertising offered a more adequate plan. Now, we believe the new 100 per cent relationship adopted in Cleveland should be rescinded and for the present continue under the original plan, trusting to future needs for additional legislation. We have coveted a greater membership in order that we might do specific things and become a dominant factor, which was impossible with a limited membership. Today, we have that membership and it now becomes

our duty to protect it. How to do this equitably has challenged the united consideration of your board

and constitutional committee. We believe you will find in the committee's report the solution.

Progress means an unfolding of ideas. The evolution of an organization is the result of the advanced thought of the personnel of the membership. Modern business is carried on in quite a different fashion from when the men of yesterday established the National Association. Business ethics of their day are now in disrepute, and we demand of all classifications in business a higher standard of ethical practice. There may be an element of selfishness permeating this theory, for, as I indicated, coöperation in an industry enables us to meet the competition of other industries. The day has arrived when we must stand shoulder-to-shoulder in an effort to create a greater demand for our product.

Sentiment is a dominant influence in the life of every normal person. Its expression is spontaneous and unlimited, for its object is personality. Photography, therefore, is one of its natural mediums of expression. The most intimate gift that the King of Belgium could bestow upon Colonel Lindbergh was an autographed copy of his photograph. Our magazine advertising will not deal with selling "photographs," but will devote itself primarily to selling sentiment. We want the world to become conscious of the reality mentioned over the radio by Past President Stearns, when he said, "Can you imagine a home without a photograph of those we love, or of those who love us? It is impossible to conceive of such a thing. There is the picture of mother taken on her wedding day, and the funny one of Dad taken the year he was graduated, or the one when he was given a half interest in the business, and that good one last Christmas; and, would you believe it, that boyish faced lad in the other photograph is now our six-foot "Bill," and the little girl beside him is Eloise, who is married and has children of her own; and last, but not least, stowed away somewhere in a convenient place, with a pair of tear-stained booties, is the picture of Esther, the baby whom the angels loaned us for a little while. For mother, she lives eternally in that tiny tear-stained photograph.'

The subject-matter which will be used to teach the industrial field that photographs tell the story will make its appeal through the same universal language: "sentiment."

The work of the general secretary's office must be an aggressive campaign with a broad, comprehensive policy that will attract every photographer, whether he be located in city or hamlet, and with service so extensive that it will furnish every local club, and through the club the individual members, with ideas that will assist them to cash in on every membership investment. Show a man how he can increase his

business and you have touched a vital issue of his commercial career. The Association, through its various activities, must function in a larger capacity than ever before. The consciousness of this fact has dominated your officers and committees. The secretary stands in the foreground with ever broader vision of the possibilities and by a sane and conservative process will direct these activities for our benefit.

We are happy to announce a Speakers' Bureau, which is a new service to local clubs. A group of representative men have indicated their willingness to give of their time and talent without remuneration, save actual expense, subjecting themselves to the call of the general secretary. This is no small service, but one that will mean much to our membership.

August 1st, immediately succeeding this convention, the Association transfers its energy to Winona Lake, Indiana, where the Photographers' Association of America's School of Photography opens its doors for the fifth time to those interested in advanced study. The most direct avenue we have for raising the standard of photography and teaching ethical and practical business principles is through our school. Therefore, the challenge is great.

In our enthusiastic endeavor to "teach the millions," let us not forget that we also must be taught our responsibility to the millions. The Winona School is the nucleus from which this education may emanate. It is still an experiment, an infant, if you please, in the hands of the most experienced, conscientious executives we know. Its future is limited only by the conception and vision which the Association has of

its importance to the fraternity.

One of the objects and purposes of the Association is the conferring of degrees. Our by-laws specifically state how and under what conditions such distinction may be conferred. This is one of the most inspirational provisions that has ever been added to our constitution. The judges and the rules governing their decisions have been approved, and already members, ambitious to pass the standard that will entitle them to this distinction, are entering specimens of their work. Here again our school must function, and through it we have the right to confer this fellowship. This will mean much to the coming generation, far more than the winning of a prize in a competitive exhibit at some convention. This distinctive honor, for such it must be, is secured only through meritorious effort covering a period of three

The Woman's Auxiliary—God bless them. If they had never accomplished more than their achievement this year in sponsoring the movement of scholarships to our school, they could well feel they had performed their full duty. Their loyalty, optimism, and far-sightedness has been the inspiration and main-spring to so many valuable and aggressive ideas that I wonder where we would have been without them.

As I contemplate the future of the Photographers' Association of America, I am persuaded that it shall wield a greater influence throughout the industry

than ever before.

An annual National convention program and exposition is to the Association what an attractive and well-balanced display window should be to the people whom we wish to interest—a little in advance of the imagination. A program should be built to inspire, leaving the application of ideas to our own interpretation. The beneficial returns will depend entirely upon the ability of the man to grasp and apply the ideas. I believe as inspirational and enjoyable as conventions are, and as this one is certain to be, they will become a secondary consideration to other activities that touch the entire membership with a pro-

gressive and constructive policy. Organization must be the keynote. If we can get competitors to forget petty differences and cooperate in an endeavor to create business, all will benefit by the effort. Where such organization exists, business is prosperous, personalities are forgotten, and there is a friendliness between competitors which inspires confidence in the profession. This is the big work of the secretary, and it cannot be done by sitting in an office. He must go, or delegate someone to go, to Omaha, Denver, Arizona, Colorado, or Montana, and stay on the ground until he accomplishes that for which he went. A photographer said to me, within the last month, "Things are in a terrible shape here. We have no organization, no coöperation. It is a diamond-cut diamond, with all the antiquated methods of doing business thrown in." Apparently a hopeless case, and yet when I asked him, "Would you like to have the national secretary or a national leader come here and attempt organization?" he replied, "I'll finance the proposition and do everything in my power to assist him in accomplishing it." This is a work that must be undertaken immediately.

I should like to see a more representative and authoritative manufacturers' bureau; an organization representing all allied industries. We have witnessed this year their splendid response to a common interest. There are other problems just as vital, which such an organization could sponsor with mutual benefit. Through their representative on our board, all interests could be better conserved, a finer understanding and appreciation of each others' problems

attained.

Ours is a vocation which should challenge the best there is in us. It develops a versatility which few vocations possess. We meet our clientele when they are the most interesting and engaging. Business instinct and sagacity must blend with the esthetic and artistic. We bring happiness and pleasure to all ages.

I hope that all of us may so endear ourselves to those whom we serve that there may come to us a tribute equal to the one recently dedicated and published in the Detroit papers in appreciation of our

beloved Past President, C. M. Hayes:

Upon the walls of his quaint studio
There marches the procession of the years—
The crinolines and curls of long ago,
Expressive faces, gay, and near to tears.
Here babies live and laugh who since have gone
Into a world where only brightness dwells.
Here statesmen are immortal who passed on;
And debutantes, who always will be belles.
The progress of our city we can read
Inside the room of its photographer.
The humble-hearted, and fine souls who lead
Within his' galleries awake and stir.
But how much richer are the prints we find
Upon the mellowed hallways of his mind.

Photography—a living, vital influence in all the activities of governmental, scientific, industrial, political, business, social, and home life! Let us this week take an inventory of our privileges and responsibilities, understand the dignity of our calling, place a higher estimate on the services we render, and learn, above all else, how better to serve.

MR. LEET: I wish to move a vote of complete confidence and of approval and hearty appreciation of the work of this Board of Officers and the Advisory Council during this past year, and also of hearty concurrence in the recommendations that you have made

as to any changes and everything that has been

(Motion carried.)

THE CHAIRMAN: The next on the program is the ports of our officers. I would like to have them. e will have our Treasurer's report first.

MR. Snow: Mr. President, fellow officers, and others and sisters of the Photographers' Association

America, International:

I think you do not care very much about the sures, or are not particularly interested in your easurer unless he keeps a good balance in the ink, so I am only going to keep you just a moment, cause my mind is down on the registration and the lance of taking some more dollars from you.

On the 15th of July our balance in the bank was 563.62. Since I have come to New York I have posited between \$6,000 and \$7,000 more, and the st-minute report to you from the wonderful regisation this morning, which I have, is probably the st we have ever had for the first half-day. I wish report that I have just deposited another \$1,000, id we still have more to deposit. I thank you. Mr. Townsend: We will have the report from our cretary, L. C. Vinson, and I will ask your attention

nile he reads his report.

Secretary Vinson's Report

In rendering my first annual report to the members the Photographers' Association of America, it will my endeavor to make it as brief and businesslike

possible.

When I took office the first of October, my first deavor was to discover how the Association could made of more practical assistance to the inditual photographer and the eighty or more inditual photographic clubs throughout the country, this end, a mail campaign was started immedially. Letters were sent out to the presidents and cretaries of all clubs, to Past Presidents of our sociation, and to influential members throughout ecountry, to members of the Manufacturers' Bureau, do thers, asking questions as to how and what we uld do to make the work of the National Associan living, vital, and helpful to the photographic ofession, individually and collectively.

This campaign has been kept up continually since at time. In fact, it has been the constant effort and sire of the Secretary, not only last Fall but ever been has held office, to discover ways and means to how his office, as well as the entire policy and orts of the Association, could be brought more rectly to the attention and assistance of the indiballal photographer and club throughout the county, as well as to make him more familiar with the

rk of the National Association.

In order to accomplish this, our records will show at we have sent out approximately 30,000 or more sees of mail matter during the past nine months in interests of our Advertising Campaign, Winona hool, your National Convention, and the general

ork of the Association.

When your Secretary took office, he made it clear at he felt it was absolutely necessary that his ice should become a definite personal thing to the otographers of the country. In fact, it has been a experience personally, and in the observation of work of other Associations, that their success is aged in accordance with the direct contact that the retary has personally with the members and their oblems.

This view was concurred in emphatically by your rard of Directors. As a result, at the January eting, \$2,400 was appropriated for traveling

expenses, and I was directed to attend the conventions of all amalgamated associations and as many as possible of the meetings of the clubs in the larger cities throughout the country. In the past nine months that I have held office, I have traveled over 21,000 miles to attend these meetings.

This personal contact with the photographers of the country has been a tremendous assistance to me in helping to understand the problems of the individual photographers and the smaller photographic associations. It will enable me materially during the next year to make the office of Secretary far more one of service and coöperation than ever before.

Before I go any further, I want at this time to express my keen appreciation of the privilege that I have had during the past year in working with your officers. Without a single exception, I have found that their attitude has been one of coöperation, coupled with a sincere desire to promote, at all times, the best interests of the P. A. of A. Never, by word or deed, has there been any attempt to advance the interests of the individual.

I believe that this Association is to be congratulated, and is exceedingly fortunate that it has had during such a momentous year, such an active President and Board of Directors. They have all worked tirelessly and unselfishly, and for me it has been a decided privilege and pleasure to work with them. President Townsend has traveled thousands of miles at a moment's notice, whenever he felt that his presence or advice could be of service.

The most important channel of activity that we have at the present time is our National Advertising Campaign. It has been most remarkable, the manner in which this Campaign has developed and unfolded. The work that it has accomplished in awakening and enthusing the photographers of the country up to the present time alone has more than

justified its existence.

I do not believe that in all the history of coöperative advertising there ever was a campaign that has met with such enthusiasm and coöperation. When we stop to think that the first meeting of this committee was held November 13, and in this short space of eight months' time this campaign has been organized and over 3,700 individual subscriptions have been received, amounting to more than \$1,500,000, it must be said that it has been a wonderful achievement in the photographic profession.

This accomplishment is a decided tribute to the organized genius and ability of your advertising committee, headed by George Harris, and to our advertising counsel, the Millis Advertising Company.

Chairman Harris has sacrificed hours and days and weeks of time, and money, unselfishly, to advance this campaign—time and money which, if he devoted to his own business, would have meant many thousands of dollars profit to himself. Instead of this, his office has been a clearing house for every complaint or grievance that the photographers of the country had or thought they had.

You will get a complete report of the work of the Advertising Committee from Chairman Clarence Stearns, so that I will not go into the work of this

Committee.

One of the great results of this tremendously increased activity in the Secretary's office and that of your Advertising Committee is exceedingly noticeable in the increased interest in organization work throughout the country. Photographers are becoming far more interested in their local clubs, and, in turn, local clubs have become re-vitalized in their activities. Wherever there haven't been any clubs, pho-

tographers are commencing to realize the benefits that come through cooperation, and are organizing.

Three new state associations have taken form during the past six months-notably, Vermont, Arizona, and South Dakota, with others in progress. It will be the duty and desire of your Secretary to assist in every way possible whenever and wherever he can, to forward this work of organizing the photographers of the country into clubs and associations, locally, by states, and by districts.

One of the most interesting indoor sports in our office during the past six months has been that of keeping track of the registrations for Winona School. I am glad to state that the school will open with 123 registrations this year. Eighteen of these are scholarships that have been awarded to deserving students by various clubs and stockhouses and manufacturers. That such a large number of scholarships has been awarded this year is due to the work of the Woman's Auxiliary, under the leadership of Mrs. Howard D.

Winona School is one of the most important activities that this Association has, and through it we can do more than through any other channel to promote a technical advancement in the quality of work of the photographic profession. I believe that immediate steps should be taken to put the school on a better foundation, so that it can expand and its work go

Another interesting channel of activity is the Traveling Loan Exhibits. During the past year we have had three Traveling Exhibits on the road. As a result of one short news release in the trade papers, early in January, these Exhibits have been booked solid from the first of January to the middle of July.

It is hoped that next season we will have five Traveling Exhibits in the Portrait Section and one or two Exhibits in the Commercial Section. In addition, we hope to supply each of the Exhibits with proper publicity matter, so that they can cash in on their full publicity value wherever they are shown.

This week you are going to enjoy the fruits of six months' work by the New York Convention Committee. Last January, when it was decided to bring the Convention to New York, at the invitation of the various New York Clubs, your Convention Committee organized with the expressed determination that this Forty-fifth Annual Convention should go down in history as the finest and most successful convention that the P. A. of A. has ever enjoyed, and, secondly, that it should be known as "The Friendly Convention."

Whether they have succeeded or not, you can decide for yourself before the week is over. Personally, I believe that they have 100 per cent-and I want to express at this time the pleasure that I have had in working with this New York Committee during the past six months. It has been a delight and a joy to work with John Garabrant. As Chairman of the New York Committee, he has had a man-sized job, and he has put it across in the finest possible manner.

When I start to mention the individuals who have worked on this Committee, it is hard to know where to stop, for they have all worked, and worked hard. I should like to call attention particularly to the work of Joe Dombroff as Chairman of the Registration Committee. He signed up 525 registrations before the doors even opened.

Fred Becker, Chairman of the Local Picture Exhibit, has brought together an exceedingly fine collection of the work of the New York photographers.

You will find that Bob Baltes, Chairman of the Entertainment Committee, has worked like a Trojan. I believe that you will agree with me, before the week is over, that Jack Sherman and W. C. Eckman, Co-Chairman of the Reception Committee, have more than fulfilled the slogan of the meeting that this is a "Friendly Convention."

The work of James Elliott, of the Publicity Committee, will speak for itself, and last, but not least, the ladies will appreciate the work of Mrs. Stage and her assistants in caring for their interests.

If you like conventions-tell them.

I believe that photography has become the greatest force that there is for the advancement and betterment of the world. Ten years ago, printing occupied this place, but today photography has supplanted it Through photography, the peoples and nations of the world are being brought closer together, and as they become familiar with the appearance, character, and habits of their brothers in foreign lands, suspicion, hatred, and ignorance and jealousy disappear. It is photography that is making us familiar with the peoples of the world.

There is not an activity of our daily life, whether it be industrial, social, or educational, that is not affected by photography. In fact, it is my firm belief that if photography were eliminated from our daily life, the work and progress of the world would be set

back at least one hundred years.

Our slogans-"Photographs Live Forever" and "Photographs Tell the Story"—are absolute truisms. Through photography, our memories of beloved ones are preserved. Through photography, the record of our habits, customs, and industrial processes are preserved for future generations.

As yet, the people of the world do not recognize the debt that they owe to photography. When they do, the prestige of the photographer will be far greater than it is today. It is one of the duties and opportunities of this Association to make the world better acquainted with the work and importance of the photographer so that he may occupy the position in our social and business structure that rightfully belongs to him.

If the personal pronoun has appeared here rather often, I trust that you will forgive it. It reminds me of a wise-crack that was made by a colored porter who worked for me for a little while. I was joshing him about the work that he was doing one day, and he came back at me with the remark that "it was a

poor dog that wouldn't wag his own tail."

P. A. of A. Summer School

For the sixth year in succession, the P. A. of A. Summer School is now in session at Winona Lake, Indiana, and has the largest enrollment of students in its history. The number in attendance this year is no less than 123, as against 56 last year and a previous high mark of 96. The student body is drawn from all over the country, and from Canada and Japan. The number of States represented is 36, together with the District of Columbia.

As in the five previous years of its existence, the school is under the very capable direction of Will H. Towles, of Washing-

on, D. C. Mr. Towles is assisted in the anning of the school by William O. Gerdes, f New York City, who is acting as Secrenry; H. M. Atkins, of Providence, R. I., charge of materials, and others. eaching staff comprises, besides 'owles, R. F. Pratt, of Washington, D. C., or retouching and etching; Miss Virginia). Whittaker, of Philadelphia, Pa., for busiess methods, etc.; Miss W. Wuille, of St. ouis, Mo., for coloring. As in former ears, the dark-room and print-room instrucon is in charge of demonstrators sent by nanufacturers of plates, films and papers, nd the materials used in these rooms are ery generously supplied, free of cost to tudents, by these various manufacturers.

The student body this year is very enthulastic and appreciative of the excellent istruction offered, and is showing a disosition to get the greatest benefit from the chool that is possible during the four weeks if its session.

They have elected their own officers, as : swollc

Class President—Hal Owen, of Okla-

Vice-President—Ed Rech, of Evansville, nd.

Secretary-Treasurer — Miss Margaret seach, of Buffalo, N. Y.

These officers are assisted in their duties y three committees, covering Entertainients, Publicity and Athletics.

The Entertainment Committee has rranged a number of social functions, with ne object of drawing the students into close nd pleasant relations with each other, so nat the work of the school may go forward armoniously. The Athletic Committee rranges sports of various kinds for those ho desire to participate, while the Pubcity Committee is charged with the duty f presenting the great value of the school nd its activities to the profession generally.

We must not forget to mention the fact nat lectures by well-known authorities have een arranged for, and already a series of aree excellent talks on "Lenses" have been

given by Scott Stirling, of the Bausch & Lomb Optical Co., of Rochester, N. Y.

During the first week of the school, from August 1st to August 6th, inclusive, the dark-room work was in charge of the Hammer Dry Plate Co., of St. Louis, Mo., Will Hammer being their chief representative, and the print-room was in charge of Ansco Photoproducts, Inc., of Binghamton, N. Y., Dick Stafford representing them.

"Remember the Day With Snap-Shots"

"Remember the Day with Snap-Shots" is the new national slogan of Master Photo Finishers. It was selected from a list of several thousand slogans collected in a prize contest running for many months under the auspices of the Master Finishers' Slogan Committee, headed by C. P. Phillips, of Detroit.

Recognizing that Snap-Shots should not be considered as taking the place of portraits or photographs, the Master Finishers of the country have for some time encouraged the use of the term "Snap-Shots" as differentiating amateur photographic prints from professional portraits or photographs. And in selecting a slogan for promotion with the public, the thought of making it remind the cameraist to use his camera in connection with everyday pleasure and recreation was held uppermost in the minds of the Committee. The urge of the slogan encourages the use of Snap-Shots for recording the pleasures of travel, outings, sports and vacations as well as for helping one to remember the pleasant and interesting side of everyday matters in home and family life.

To paste labels on tin cans, gum arabic, 12 oz., tragacanth, 3 oz., in 50 oz. water is recommended. A glass marking pencil will write on tin. This can be protected by a shellac coating.

Blotter Advertising

FRANK FARRINGTON

Attractive blotters, good for blotting and made with a catchy advertisement and picture on the calendered surface of the back, may be made very effective in advertising. The small size suitable to mail in a commercial envelope and that can be inserted with letters and statements, makes good advertising to send to women, because they always welcome nice blotters for the desk.

By getting in touch with a high-class printery, such blotters can be secured, bearing local pictures, pictures of local scenery or events. One successful user of such blotters mails out regularly, just at the first of each month, a flight of such blotters, bearing the calendar of the opening month, a reproduction of some attractive local scene, and an advertisement of some feature of the studio.

The value of the blotter as an advertising medium can be enhanced by the use of coupon blotters, bearing a coupon, detachable, which, according to the offer imprinted thereon, may be returned to the studio to secure a stipulated price or discount or to take advantage of some special offer.

Great care should be taken to get attractive blotters, to have them artistic, and to mail them to a good list. Blotters will be found to be better advertising than calendars, and the cost of a supply of handsome calendars will amount to enough to cover the cost of mailing out blotters several times.

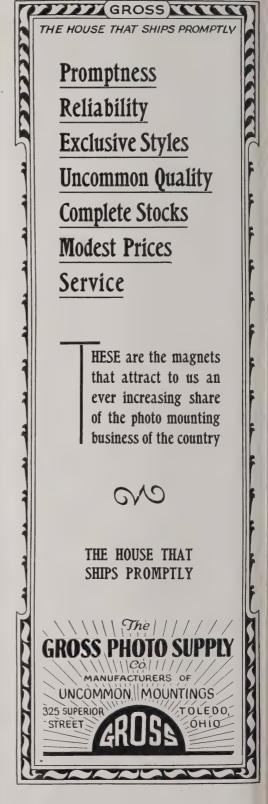
I have found that, when a photographer adopts the practice of sending out blotters monthly, with the month's calendar on them, people fall into the habit of expecting them and of counting on them for use as a desk calendar. This is particularly so in the case of women rather than of business men.

Bertha, whose age is four years, saw some gray hairs on her mother's head, and said:

"Oh, mamma, you've got a lot of basting thread in your hair!"

Aiken: "In New York I saw a strong woman who held up a grand piano on her chest while a man played a tune on it.' Payne: "Is that so?

Was he a good player?"





Old film base dissolved in acetone or amylicetate, which is really film cement, will make a wonderful crack filler on cameras or wooden upparatus.

J. W. Johnson, of Hamilton, Mont., will have a nodern and complete studio on South Second Street, when the final touches are put on the new utilding which he is erecting. Here is hoping Mr. Johnson will be successful in his new location.

The Grady Studio, of Seattle, Wash., has moved nto its new location at 1542 Fifth Avenue. In addition to the usual line of photographs of Grady Studio work, life-size portraits of local people will be on exhibit. This exhibit is causing considerable interest among the prominent people of Seattle.

The Putnam Expedition to the Arctic reports by wireless that it is at Fox Land, at the Arctic Circle, on the western shore of Baffin Land. McMillan and one or two others have visited in his vicinity.

Captain Robert Bartlett, once with Peary, is skipper on the Morrisey, and we have a pleasant ecollection of this old salt of the Arctic and his photographic results, which he was wont to put out in the form of colored lantern slides.

Richard Peck, aviator and photographer, has returned from the Dutch East Indies. The Smithsonian Institution has been investigating this region from a scientific and pictorial standpoint.

Another East Indies voyager has returned, Mr. Van Lear Black, of the Baltimore Sun. He made an airplane journey from Holland to the Dutch possessions and return recently, in which it is stated photographic records figured extensively.

The Municipal Court of Tampa, Fla., is going to have a movie show all of its own. The detectives posted themselves at the entrance of a speakaseasy and secretly made photographs of those who used the keys. They locked the films up in a bank vault for safekeeping until the matinee, and the fludge says the pictures should be more popular than any feature movie ever exhibited in Tampa. He thinks, to see ourselves as others see us, is not always pleasant, but believes Tampa will be taught a great moral lesson, when prominent Tampa citizens are seen on the screen.

Our astronomers are back from Norway, the place they selected as surer of clear weather than England. Dr. Michel S. Kovalenko, of Princeton, and Prof. S. A. Mitchell, of the astronomical department of the University of Virginia, with a party of about 100 others, took up a station at Sageneres. The weather was good up to a few minutes before and after the total eclipse, when the weather perversely became foggy and very cloudy. No scientific work could be done, which was very disappointing. On the contrary, the English parties, at Giggleswick, were treated to a magnificent show.

How to keep the eagles and airplanes out of scenes made outdoors and at night, has been one of the most perplexing and annoying problems faced by motion picture photographers. "Eagles" and "airplanes" are the moths and bugs which are attracted by the bright lights used in night scenes. There seemed no way to get rid of the nuisance. The opening scenes of Richard Dix's picture, "Shanghai Bound," were shot at night. The next day, when shown, a whole scene was discovered to have been ruined. Right through the middle, a huge black object sailed, shaped like an airplane. This was followed by what appeared to be a large bird. A couple of moths, unnoticed, had flown close to the lens, and, being out of focus, their size was greatly magnified upon the screen. The scene was made over the next night, with the assistance of a 48-inch ventilating wheel, which sent an air blast across the line of sight in front of the camera, and the bug problem vanished.

When Caspar Whitney was in South America, twenty years ago, he reported some white Indians. An expedition, sponsored by the Heye Foundation, Museum of the American Indian, New York, and led by Dr. Herbert Spencer Dickey, F.R.G.S., and Mrs. Dickey, is going out to look for them on the Orinoco and the Amazon. The Rice expedition attempted the trip of crossing from the head waters of one river to the other, but did not finish it.

Mrs. Dickey's job on this trip is to study the babies of the natives and the customs, much like the task of Mrs. Delia J. Akeley in Africa with the women and children of that region.

White Indians have been noted in Panama and an expedition there brought out some interesting facts. There is always a fascination in these stories which imply a lost offshoot of some lightskinned race which has been swallowed up or sur-

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112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio-Finishers-Engravers-Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop

Everything Photographic

424 Grand River Ave. West, Detroit, Mich.

Zimmerman Bros. (Eastman Kodak Co.)

380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co. 417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. unded by other races, as in the north of Africa.

1e Roumanians, for instance, are known to have
me connection with the old Roman colonies of
acia, which were engulfed in later years by
static immigration thrust westward.

The expedition is known as the Dickey-Pathé hnological Expedition, and with it is Harold pice, a Pathé cameraman, who has spent six years of the of the Arctic Circle and for four years lived the the Eskimos. He commanded the Wrangel land relief expedition in search of Steffanson, and he expects to grind away from forty to fifty pusand feet of motion picture film to supplement to ordinary photographs.

Mrs. Dickey is said to be the only white woman to has seen the curious custom of "head-shrinkig" practiced by Ecuadorian Indians.



The Ohio-Michigan-Indiana Photographers' Assocition, although inactive for four years, seemed in no way to worry them, and the recent convent, nof the Association on August 9, 10, 11 was a local seems, and conclusively proved that nothing all daunt the members of the seemingly quiescent association.

Outside of the National Association, the O.-M.-I. 11ks high as being one of the strongest Associatins of its kind. The final figures and the gross cendance at the Convention were 509, of which 22 were studio owners—an unusual demonstration of the loyalty of the O.-M.-I. members. From the standpoint of the officers, the manufacturers, the dealers and the members themselves, the Contion was a success. The combined efforts of the various committees gave to the Convention a strit of cooperation and good fellowship that has hen seen at very few Conventions.

Nicholas Ház, A.R.P.S., of New York, and Mrs. ssie Dickeson, of Corsicana, Texas, were two of the out-of-State headliners on the program. Nichs Ház outdid any of his previous performances. Is lecture on the first evening on "Composition" I d the audience for nearly two hours. Mrs. Tes-5 Dickeson's two talks went over (naturally), jit as everything Tessie does! Her personality 1 willingness to turn a hand whenever needed cleared her to the entire membership. J. C. tiel gave an interesting talk on "The Studios of I gland and France." A talk on Photo-Finishing is given by Adam Bauer, of Marion, Ohio, and le Redman's demonstration was received, as avays, with a great deal of applause. Charles rlett, of Toronto, was to be on the programme,

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but, due to Mrs. Aylett's illness, was unable to appear. Harry Wills, of the Eastman Kodak Company, took his place on the program, and John Erickson, of Erie, substituted as a judge for the Picture Exhibit. W. E. Dobbs, of Flint, Michigan, appeared on the program, by courtesy of the Buick Motor Company. Needless to say, this would not have been a Convention if mention were not made of Paul True, and his part in the banquet helped greatly to make it a success. Harry DeVine is too well known to need any compliments, as he can step on a platform and hold a crowd for as long as he cares to continue. Fred R. Bill, of Cleveland, gave the talk and demonstration of White Backgrounds for his father, who was unable to attend the Convention, due to a recent accident.

Three hundred and fifty were seated at the tables on the night of the banquet, which were attractively decorated with a thousand balloons. Cheer Leader J. E. Giffin, who led the singing throughout the Convention, and Toast Master Paul True had their hands full. It was one of the most enthusiastic and noisiest of Conventions. D. D. Spellman and L. C. Vinson both spoke a few words of congratulations, and then Paul True presented the fifteen successful photographers with their engraved certificates of award.

The new officers are: G. C. Kehres, Cleveland Heights, Ohio, president; Merl Smith, Hartford City, Indiana, vice-president for Indiana; Ed Arthur, Detroit, Mich., vice-president for Michigan; H. A. Young, Kalamazoo, Mich., Treasurer, and Charles Abel, A.R.P.S., Cleveland, secretary.

Was the Contract Broken?

The newly appointed receiver for the insolvent photograph corporation walked into the office and

found the manager hard at work.
"Do you work here?" the receiver demanded.
"This looks like it," was the nonchalant reply. "I'm hired from a year till next June."

"Yes, but the insolvency puts an end to the con-

tract.

"Well, if it does, that's a breach of contract and entitles me to damages. Either I work away and draw my salary-or quit and draw damages, the manager avers.

On this point the general rule is that the receivership simply cancels the contract of hiring, without constituting a breach of contract on the part

of the hiring corporation.
"Where the receiver is appointed to take control of all the property of a company and to assume the entire management of its affairs, the corporate officers are thereby suspended, and in respect of compensation for service thereafter, the corporation is guilty of no breach of contract, since the order of the court operated upon both parties alike and prevents the officers and agents from inter-fering with the receiver's management, and performance of contracts for service to the corporation would be illegal though the corporation is not dissolved in the proceeding," says the legal text-book quoted with approval in a Pennsylvania case found in 79 Atlantic 647, although there is some New York law that favors the contrary view.

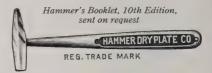
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By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd

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in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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FRANCIS S. CHAMBERS, M.D., Associate Editor

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Items of interest upon photographic subjects will be gladly received.

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Wednesday, August 31, 1927

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Editorial Notes

Keep Out of a Mob

Among the several hundred arrested in renna for the rioting recently, are some tat owe their loss of liberty to the camera. Itring these riots many pictures, amateur ed newspaper ones as well, were taken and the police commandeered many of the agatives and turned them into prosecuting evidence.

These negatives, enlarged, showed excited rennese firing revolvers, throwing stones other reprehensible practices and proved to that municipal motor trucks and garlge wagons were used for the erection of irricades during the fighting.

The press in America has sometimes felt

that photography has been hampered in riot times by the attitude of the police who might not care to have their own photographs shown under these conditions. The textile strikes in New Jersey brought tension into such situations and it is said that cameras demolished by over-zealous coppers were most gladly replaced when the significance of their action penetrated inwardly.

We are not the ones to defend any obnexious actions by news photographers, whom we insist are subject to the same laws as the readers of their illustrated sheets, but our acceptance of the necessity of news photographs, means that these men shall have the right to carry on their daily tasks without unnecessary interference.

સુંદે

The Prince of Wales

Our Canadian neighbors have their genial friend, the Prince of Wales with them again. He has a long memory and has called on Tracy Mathewson, of Atlanta, a Fox camera man veteran, to go along with the party as the only photographer.

"The Prince is thoroughly familiar with the technique of photography," said he, "in fact, he generally surprises every one with his general knowledge of subjects of which he is supposed to be ignorant. He's the hardest worker in the world, I think, but not many people know it."

Mathewson was with the party three months when the Prince came to the United States on his first visit, and as the Prince wanted to see the pictures, it was up to Mathewson to get a projector for the train. This he believes is novel and original, but we are of the opinion that portable projectors have been used many times on transcontinental train journeys.

The Prince had a different task for the official photographer when he made his South African trip some time back. The daily press abroad chronicled his command to that individual to make himself useful when they arrived at Buluwayo by taking pictures of the Prince's strokes in golf, so that the critics might analyze them later.

Slow motion pictures of leading lights in tennis and in golf have been made in the past, also, the so-called "motion studies" which introduce the time element really necessary for accurate scientific studies. It is related that one golf player, whose studies were made under the auspices of a magazine of sport, refused to believe the evidence of the records, because it showed that every claim of form that had been made was belied by the critical photographic evidence.

The Harvard football team made some use of photographic records and a study of rowing showed some interesting facts. Of course, the second part of the problem is that of transference of skill, or how to get an idea out of one head and into another. All experts in management, as the discussions of the Taylor society meetings show plainly, are agreed that this is the hardest phase of such subjects.

At any rate, there has been some serious discussion of the ethics of surreptitious photography by scouts of the practice of opposing teams and a suggestion made that the playing be confined to the gridiron and not to the daily press long after the games are lost. The newspaper camera results sometimes, however, have been found to throw light on such controversies. However, we

are wandering from our main subject, the Prince and photography.

It is not always the happiest of situations to be an official photographer. They sometimes get into difficulties like the one for the Royal Family of Great Britain. He found himself suddenly dispensed with, and with this went the cancellation of all his honors and decorations.

About this particular scheme of the Prince, it strikes us as being very democratic as it admits there is no royal road to knowledge. This young gentleman has proved himself a good sport on many occasions, although we doubt if it was intended to give as much publicity as was taken when photography showed us his role as a feminine impersonater.

The report of the golf experiment further indicates that we may soon expect to see not only the ordinary type of cruel, cynical caddies, but also the camera caddie as well, slow motion type, and the future golf enthusiast will proudly brag that "I perfected my drive on only twenty thousand feet of film." When this is done, it only remains to call in your bosom friends and show them your hardy efforts out at Piping Rock by the means of translucent screen projection.

*

Right of Privacy

A photographer told us once of a case in Massachusetts, where a woman objected to the making of photographs of her house, in spite of the fact that this house was perfectly visible from the sidewalk. The photographer politely signified that he was making no trespass on her property, but simply recording what was a very striking piece of cottage architecture and a beautiful garden, and that he was not aware of any reason why his efforts could be stopped. dentally, he remarked that the picture was one he hoped to use some day in a house and garden type of magazine, the magazine having asked him for some typical houses, and on inquiry later at the magazine office, he found that his shot was none other than one



MINYA DUHRKOOP
HAMBURG, GERMANY

which the magazine had suggested in a list which they handed to him. There was some consternation when the lady in question shortly after learned that the photographer was from her favorite magazine, but the photographer graciously mailed her some advance proofs of the reproductions and then everyone was happy.

Photographers whose cameras have been broken by irate individuals have often collected damages when reason was restored. There is a tale of a photographer who packed a good punch as emphasis after an assault on him and his camera, and then collected later as well in a bathing beach episode. Policemen have sometimes found photographers obnoxious to have around as recorders in riot times and with later regrets.

An amusing one from the old, old days was the story of the clergyman expert on telephotography who, in common with other clergymen, are barred from Girard College and its grounds. This is an old restriction which has held on from its founding. But our photographic clergyman was not discouraged, as he made some of the best pictures of this institution from a distance, including architectural details which would have been difficult, even had he been permitted an inside viewpoint.

There was once a man in the public eye who figured in an attack on the right of privacy in regard to a publication of a picture in advertising without permission. Later on, as a candidate for office he was much annoyed that his private life should be of interest to the public through the press and he was caused much embarrassment by the suggestion that it is a poor rule that won't work both ways. The ridicule which started had an effect on the campaign, and its not very successful conclusion. One cannot straddle an issue of this kind, and men in the public eye, by choice, are considered to have no privacy. Now, as to the last episode in the woods of Canada at the Stillman marriage ceremonies, we have an idea that the world will give the decision to the older Mrs. Stillman on points. The cere mony over, the guests repaired to the rea of the house, where the wedding cake wa cut. There Mrs. Stillman posed patientl for the news men, until patience becam exhausted and in emphatic French she indicated they now take French leave.

But they returned and she spied them. This time she shot a fine china plate from the stack around the wedding cake and i went through an office window. Numbe two shot was true to the mark and ove toppled a camera, and the third found head. The plates were ruined says the story meaning dinner as well as plates of the drivariety.

This shows very plainly that the art of being reasonable can be overdone. There are signals which should be watched for One may be willing to lay down and playdead, but absolutely refuse to jump through the hoop. It looks as though someonemuffed the signals in this case for the barrage of china does not seem to have been recorded by the cameramen.

3

Light as a Detective

Dr. Robert C. Burt, of the California Institute of Technology, has made some very interesting experiments with photoelectric cells capable of detecting smoke of the presence of burglars, ringing an alarm or setting protective devices in action. A beam of light interrupted, by a puff of cigarette smoke, was found plenty to set of an alarm.

Detection of a passer-by in No-Man' land during the war came through impromptu use of phosphorescent pain panels facing the lines. An interruption of this light was noticeable. Photo-electricells, operating cigar sorting machines, ar another wrinkle and interruption of invisiblinfra red radiation finds application in the pioneer work on television.

J. L. Baird, the inventor of the Televisor whose work on television has excited mucl curiosity, has a new invention called Nocto



MINYA DUHRKOOP

HAMBURG, GERMANY

vision, which, it is stated, will rob fog of much of its terrors. With such devices come possibilities of invisible searchlights. Signalling devices of infra red have been worked out since the war and a late variation gives the invisible light beam as an audible signal.

The use of principles of this general type is being adapted to release devices, one of which may be used to set off cameras like those of the Invisible Camera Co. The presence of the thief in the room will start things going. Tampering with the device will also disturb the delicate equilibrium. Darkness is no obstacle. It would occur to us that the watchman might, with profit, make his rounds and release the device for one picture per trip by the simple expedient of passing through the danger zone. Moreover, if such delicate devices are really practical, why not bring the force on the run by burglar alarm release at the same time?

Speaking of burglar alarms, a relative's house protected by a trick tread in the staircase, was several times startled by a placid cocker spaniel, who roamed in the night and stepped on it when the dog's safety gate was carelessly unlatched. The bombs of the New York subway unloosed a regular chorus of such alarms to add to the general confusion.

Æ.

Studios by the Hundred

The Binghamton *Sun* relates how James F. Sullivan, attorney, of Endicott, rushed to New York some time ago and protected an option contract of automatic photo machines of the tintype variety, offered for an average price of \$375.00. They were preparing to increase the price slightly, or to \$600.00, so the story goes.

Meanwhile, Sullivan formed the Takurown Picture Corporation, and he insisted the delivery be made of 300 machines, which are to operate in one hundred New York cities, like Binghamton, Syracuse, Rochester, Buffalo, Niagara Falls, Albany and Troy.

Mr. Sullivan said this simple invention

was the product of a youth who had recent turned down a cash offer of two million dollars for his patents. The Endicott lawy predicted that the California inventor wou become a multimillionaire, a "Woolworth photography."

We assume Mr. Sullivan expects to rion the same boat as the inventor. It wou seem as though professional photography this region might carefully consider shutting shop or else investing in a machine.

These machines come and go like the of Auto Foto Co. of years ago and for the whose memories are poor, the machines the St. Louis Exposition about 25 years back. It behooves photographers to be of the alert regarding itinerant ventures the slip in and out of a town with such device and the suggestion of stock investmen based on Woolworth ideas which often follow in their wake.

Some of these machines have been ingenious, but almost invariably they give reversed picture, right for left, which wenture to assert will not pass the first principles of identification on passport pitures, or any legal tests. A tiny twist of the neck and the perspective lines change so the a few successive exposures give totally different impressions of the same individual-a necessary consequence of all short rangictures with very short focus lenses.

As a novelty, like a ride on the merry-g round at an amusement park, we presun the machines will pass through the regul cycles of popularity and in the meanwhiphotographers might better improve the time by educating the public to better arbetter photographs, which by contrast wanswer any question of what is real at permanent value.

忿

A second fixing is recommended in prin intended for sepia toning.

22.

Ammonium chloride, added to fixing baths, will speed the time of solution of the hypo, but the mixed bath does not fix an quicker.



MISS I. DEAL TALKS ABOUT PUBLICITY

But for some obscure reason, not yet froughly understood by us, the fine working seem to be poor hands at holding the bolic interest, while the photographers wose work is just average, and sometimes on less, are constantly devising new and secessful ways of stimulating trade. Is it is it is that our good workmen are a bit receited, and think the intrinsic merit of thir work should be sufficient to bring a new clamoring at their doors?

Dr is it more likely that, in the sincere plication necessary to the development of Fir art to a high point, they have lost sight a changing business and competitive whods with their consequent effect upon a attitude of the buying public?

Whatever the cause, the makers of fine wk, who are nevertheless finding their cliness falling off, would do well to go outlie the ranks of photography, if necessary, at get for themselves men with keen minds of executive training to manage their chilos, devoting their own time and consideration exclusively to the productive end with, of course, a keen looking over of the picks, etc., every once in a while—and at xpectedly to the manager, for no person, necessary reliable, should be without super-

This has been brought home to us so forciof of late. We were listening to the radio or night recently and heard the first photogiphic advertising by radio that we have extristened to, though we have advocated trany times. Not badly done, either. Two mutes of peppy conversational stuff. But we was doing it? A master photographer? No at all. A cheap studio that we had just obsely heard of and whose address we had adook up to be sure it was really in our city. Furthermore, a studio located in a cheaper section of the city, turning out medium and low priced work of the familiar contrasty type.

There is an illustration of what the good studio, with real pictures to back up such publicity, should be doing. We were so much interested that we investigated the thing a bit. We found that the little talk was not given by anyone from the photographer's studio, though planned by him, but by the person who sold the *time* to the photographer. It seems the studio paid for fifteen minutes' time on the air, two minutes of which was devoted to the advertising talk, and the other thirteen to musical entertainment.

Now if every industry starts filling the air with advertising material, the game won't be worth the candle very long. But right now it is a good move. The point that we are trying to make is that one must always be on the lookout for new and interesting ways to get his merchandise before the public—changing to another method as fast as one becomes passé—which is very fast in this particular business era.

We found that this same photographer has still more ambitious projects on foot. Through the same radio station he is about to start a "screen test" contest. It is all officially under the auspices of the radio station. The pictures are taken at the aforementioned photographer's studio at such and such a price "by our special arrangement with Mr. So and So, who coöperates with us at a much lower rate than you could get elsewhere for such fine work, etc.—and who is willing to supervise your make-up for this "still" test, so that your good points will be accented, etc."

This is wonderful advertising, and since these claims for the photographer's work are made by the radio announcer, they seem to be authentic publicity rather than advertising, and consequently carry greater weight. The "still" photographs are to be sent in to the radio station, as we have said, and after a certain date a winner is picked, who will be given a free trip to Hollywood with a real screen test, by special arrangement with a well-known movie studio.

How the arrangement was made with the movie studio we failed to discover, in spite of eager questioning. The photographer did not know, himself. He said that the radio announcer, who sold him the time, had a drag somehow and arranged it all. He did not have to pay any extra for it.

We need publicity, in addition to our advertising. We need all of it that we can get. When some little human interest story can be evolved from an incident in your studio, why not try writing it up and sending it in to a local paper? Illustrate it with a photograph if you can. The photographic organizations in the individual towns and cities can almost invariably get their programs and accounts of their meetings printed. We grant you that these do not make particularly interesting reading for the general public, but at least a casual glance shows them that the item concerns photography and that is a word we want to burn into their consciousness.

One of the best publicity bits for photographic equipment that we have ever seen came out in this week's newsreel—that is, this week in which we write this, not the one in which you will read it. Mrs. Coolidge was shown using a movie camera. This must have been authentic publicity, for the wife of the President of a great nation would scarcely deliberately advertise anyone's product, even if it were given to her "free, gratis, and for nothing." And that bit of publicity will do as much to stimulate the sale of private movie cameras as thousands of dollars' worth of advertising. Of course, one needs the advertising, too. Pub-

licity follows advertising. It seldom precedes it.

The new automatic camera—which turn out eight pictures for twenty-five cent "While you wait" to the tune of muc amusement from all by-standers—receive some wonderful publicity in a national news reel, too. The very biggest officials in certain very large city were shown steppin up to the booth one after another, and turning their faces this way and that with the peculiarly idiotic smile which otherwis intelligent people seem to reserve for the camera. Unfortunately for our curiosity but probably fortunately for publicity pur poses, the pictures were not shown!

Because of its clever mechanical adaptability, this machine and its backers certain'd deserve the publicity. But we could wis that something of a higher type than eighpictures for twenty-five cents could con along and capture the public interest as we—find a place in our news-reels and drive home the message of the good profession portrait. Can't some of our clever menand we have plenty of them—devise some thing that will have sufficient news interest to make the grade?

Every little bit of publicity that you individually can get in your town or city worth the effort. We laugh at women who want to see their names in the paper in connection with their social affairs, but in you case it is not vulgar ostentation, but but ness that you are seeking, and publicity one of the legitimate mediums.

The little item that you and your fam; have left for the mountains to spend you vacation will help—especially if the wol "photographer" is allowed to remain in the item. We take it for granted that you put there when you sent the item in.

One photographer made a great special of keeping birds of various kinds and biliant plumage in his studio. They delightly young and old alike, and every once in while they made good news items. Colocal paper carried a full story about the with interiors of the studio, showing the

their cages. At another time the story of hat a parrot said to a customer who came for a sitting was told. The demise of one f the favorites found its way into the paper, so, and in this case, not through any effort f the photographer's, but the prattle of a egretful child!

Anything "different" is news. That is ne reason why photographers still run conests of various kinds. They can get pubcity on a beauty contest or a baby contest, hich they can never get in the regular run f their daily business. One photographer, ho was running a beauty contest for nateurs only, got hold of a reporter and old him quite a tale about a professional tress who tried to "break in." This story me out in all its details in the next day's aper—not because there was anything parcularly eventful about it, but because the ablic was at the time interested in anything lated to beauty contests. They may still e, for anything we can prove to the intrary.

Another enterprising photographer hired hall and gave an evening of "screen tests." his was frightfully expensive publicity, it it probably paid, for it was a whirl of scitement and laughter. He had a friend, ho had done some dramatic coaching, up the stage with a megaphone and the trious trappings and satellites of a movie rector.

He would direct each aspirant as to how walk and what "business" to go through, in the audience got a real thrill out of it, hether the awkward novice did or not. It as particularly amusing to watch them ance. Young couples, who spent most of eir waking—and some that should be eping—hours writhing through the harleston and Black Bottom on café or ince hall floors, lost all their abandon ider the camera's eye, and minced about e floor as warily as any eighteenth intury miss.

Don't think for a minute that you are above" publicity. You need it, in this day and generation, just as anyone else in busi-

ness does, though you may have little or no idea how to go about getting it.

Our heart aches for the fine workman who still expects the public to come to him in droves for that reason. Other things being equal, the public will go to the good photographer, yes. But other things are not equal when one man advertises and gets extensive publicity and has constantly changing exhibits and show-cases, while the better workman is content to sit and wait till the public recalls that he makes the better pictures. The public may know that there is a difference in the work, but there is not enough difference in their eyes to offset the continuous efforts of the other photographer to attract and hold their attention till that psychological moment when they will want work done.

The fine workman will say bewilderedly: "I can't understand why the people don't come in to the studio. Why, I'm well-known. I demonstrate at the conventions, and hundreds of photographers ask my

Receptionist Wanted

RREN JACK TURNER of Princeton, N. J., desires, before October 1, the permanent services of a first-class receptionist for his Princeton Studio. Must be a woman of refinement, tact, activity, and taste in personal appearance. High school or college education not as essential as the ability to use good English, reserve and common sense, to be at ease with customers and conform to established discipline of studio. Prefer woman of age between 25 and 35, with sales experience and settled habits, who doesn't mind hours in busy season.

In replying, send photograph of self, stating age, experience, salary expected and any other information that will aid in determining fitness.

Address ORREN JACK TURNER, Personal
112-114 Nassau Street, Princeton, N. J.

advice. Why can't I cash in on my reputation?"

He doesn't realize that his reputation among the photographers and the publicity he gets among them at conventions doesn't do him a bit of good with the public who never hear a word of it. Even if he is considered by the photographers in his own city to be the best one among them, they are naturally not going to tell the public that to the detriment of their own business! The recognition of other photographers may be food for his vanity, but it's nothing but a consolation prize if business is going badly. It won't help him a bit in the eyes of the buying public, unless of course, he gets medals or prizes and sees to it that the event receives publicity in his local papers. Even then it does not mean so much to the readers of the paper as something connected with an event in their own town.

Many and many a photographer has the

ability to get some good publicity sever times a year. All he needs is to realize the necessity and the advantages of it, and I will, almost unconsciously, begin to this along these lines.

Lots of times indirect ways of presentir ourselves to the public do us more god than the direct advertising of our product as the best on the market, etc. That som times fails of its purpose by claiming to much, like the boy who walked into the cigar store and said:

"Let me be your salesman. I'm the be salesman in the world."

"All right, then," said the owner, "take dozen boxes out and sell them."

The boy tried hard to make a sale, be nobody wanted the cigars. So he went bar to the storekeeper with the apology:

"Take it all back, sir. I'm only the second best salesman. The man who sold you the cigars was the best!"

Some Real Service

C. H. CLAUDY

No word in the language is more overworked—no plan in business is less understood. To most of us, to give service, is merely to render a result for the money paid us, which will exceed, in the customer's mind, the result he might have obtained from some other business house.

Yet there is such a thing as service, and it does pay dividends; but it takes a long headed business man to render it, and to be willing to wait the necessary time to cash in on it.

'In its more obvious aspects, in the photographic portraiture business, service consists in promptness, courtesy, ease of access, quick delivery, fair charges, consideration, helpfulness in selection of type and kind of pictures. But service goes much deeper than that with some people.

A certain life insurance agent bothered a business man for a month, not to sell him life insurance—that was the odd part of it! But to get hold of the policies the business man had in force, in order to make analysis of them.

At last, more to get rid of the young m than for any other reason, and with t complete understanding that he was r obligated in any way whatever, the busine man let the young man walk off with t policies.

They came back into his possession in to weeks, together with a careful analysis their age, premium, value, marketability, in etc., all tabulated out for ready referent. With them was a set of recommendation not one of which was to the effect that a should be given up, or even that any most should be taken out; the recommendation were merely to make them more valuable the beneficiaries, or the estate, if they should be so paid.

The business man accepted and acted the recommendations. When it was all over the asked the young insurance man what expected to get out of it.

"Nothing but your good will!" was the nswer. "I have been of real service to ou. It can cost you nothing. When you eel that you want more insurance, I am sure ou will think of me. When your friends sk you for the name of a good insurance nan, you will remember me."

And to his utter surprise, there was no tempt to sell him any more insurance.

That was five years ago. Since then, the insurance man has written several policies or the business man, and several for his riends! Good advertising, that is what eal service is!

I told this story to a photographer. He nswered me like this:

"I believe every word of it, because I have peveral times worked in exactly the same nanner. I was called in once by a friend of mine who had a photographic department in his business. It wasn't satisfactory to tim, and he didn't know what was wrong, analyzed it for him, and showed him how the could improve the work (which was ommercial) and decrease the expense. He offered to pay me. I wouldn't take it. Since that time I have cashed in to the extent of hundreds of dollars on his business and that of his family, merely because I managed to render him a real service and had the good sense not to charge him for it.

"On another occasion I heard that a wealthy woman of my city was going to sell are rather fine collection of rugs. She wanted pictures made of them, and I went to her home to tell her what to do. I saw at since that it was not a job for me; it required color screens and a competent commercial man. But I told her where to go, what to lo, and then supervised the job for her. I would not and did not put in a bill, but I have profited to a very large extent through her work and that of her friends."

There you have it! There isn't an ultinate profit to be made from a present sale, but an ultimate sale to be made from present ervice!

Many a photographer has the opportunity o lend his expert knowledge to photographic

problems which are not, strictly speaking, those of portraiture, and which, therefore, do not come within his immediate labors. Many such an expert does charge for his time, and is, of course, fully justified in getting paid for any hours he may invest. But it is to be wondered at, at least, whether in the long run the man who occasionally gives something away for the pure pleasure of being of use to his fellow man, doesn't cash in on it in the end to a greater amount than might be represented by the immediate charge.

The insurance man did, anyway!

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Astronomical Photography

Harvard University has taken steps to abandon the celebrated mountain observatory on the slopes of El Misti above Arequipa, Peru. The visibility here has not proven to be as satisfactory as was expected. Not many years ago, Prof. Solon H. Bailey, about to retire, visited South Africa, and suggested some alternative sites among which was Bloomfontein.

It was thought at first that Johannesburg would be the better selection on account of the proximity of the Yale Observatory and the Government Observatory, and a very progressive local university. Bloomfontein was selected on account of better observing conditions.

By a southern observatory, the work of the home equipment in Cambridge is supplemented since the southern stars are not all visible from a northern viewpoint. This furnishes valuable check ups by photographic methods of brightness of variable stars, which sometimes indicates a double star or a star with a satellite. The observatory does much spectroscopic work with delicate instruments, many of which originated with this institution. The Harvard star mapping work has been carried on for many years and some series are so numerous that the entire heavens, in both northern and southern hemispheres, are completely mapped every night. Other series cover the whole heavens monthly on a larger scale.



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Photography and Its Relationship to Human Progress

An Address by Robert H. Davis before the P. A. of A. July 25, 1927

Mr. Garabrant: It has been my privilege to find a man rather unique in photography. We have asked Mr. Davis to come here today and talk to you on the

personality of photography.

Mr. Davis has been making pictures, bringing out the character of people for many years. He does not sell photographs—therefore, he is not a competitor. He knows how to make photographs, and he is about the finest type of man I have ever talked to in relation to photography. He is absolutely sold to it and he has agreed to come here this afternoon and show you some of his work and tell you what he has found out in the relationship of photography to the human being, and it gives me exceptional pleasure to present to you this afternoon Mr. Robert H. Davis, affectionately known by all of us as Bob Davis, of Frank Munsey's Magazine.

Robert H. Davis' Address

Mr. Chairman, ladies and gentlemen:—I do not appear before you as a professional in any sense of the word. I bring a few pictures that I had tried to make over a period of three years.

It was the outcome of a newspaper connection, where I found it necessary to buy a great many pictures and the difficulty was to get a picture that

looked like the man that it represented.

There seems to be an overpowering dread of the camera. Whether it is the machinery, or the mechanism of the studio, or the personality of the photographer, I do not know, but the tendency on the part of the man about to be photographed is that he is about to die.

The pictures which I have secured have been of men who have come to my office in a casual way and I have coaxed them to appear in a picture under the most trivial circumstances, with no suggestion whatever of the camera or of the paraphernalia of

photography.

There are twenty thousand periodicals in the United States. There are two thousand newspapers and thirteen thousand weeklies, and they all use pictures, and everything in this room is made from an original picture or a plan or a combination of photography that reduced it to its proper method of appearance.

Now, I am going first to show you a few pictures of individuals who are, in their own particular walks

of life, men of distinction.

I want to make it plain that none of these pictures were taken under artificial light nor with backgrounds, and none of them have been retouched, and they were all taken of men who came to my office with no intention of being photographed, and if the are failures, photographically speaking, then the men who came to my office do not understand what the wanted.

As a matter of fact, I insist always on one thing that, no matter who the man is, no man in m limited photograph gallery should pose in any wa

except in his own mood.

I never touch up a spot or arrange his clothing of do anything except to talk to him, and if his clothin does not fall into the proper trend of his personality I do not make his picture.

I make one negative, and if the negative is a fail ure, I throw it on the floor and never take his pictur

again.

Here is a picture of a novelist who writes about one hundred thousand words of fiction a week an sells it to what we call the fiction magazines. A ver

good picture.

This is a photograph of the trainer of Robert Fits simmons, otherwise known as Dan Hickey. This matrained Fitzsimmons at Carson City, Nevada, thirt years ago, and the only object of taking his pictur was to get the photograph of the mushroom ear. A the character in this picture is shown in that ea The scowl on the face is a highly professional scow but he cannot help it, I suppose.

This picture was exposed three seconds in a

ordinary light.

Here we have a picture of Octavus Roy Cohen, the young man from Alabama who writes the stories in the Saturday Evening Post about negroes.

Cohen's peculiarity is to stand always with a cit arette in his hand, and if you were to cover it, if yo were to cover up Octavus Roy Cohen's face, the cigarette would betray him, and without the cigaret you do not get Octavus Roy Cohen.

This young man is Rogers, the author of seven books dealing with a highly dramatic state of lif

called the emotional life.

His books did not sell at first, but they are beginning to sell now.

He always carries a frown on his face and lalways smokes a pipe, and the brown pipe is the potrait, and the bortrait of Rogers is here with the brown pipe. There you see the fine forehead, the magnificent proportions of the head are nothing with out the brown pipe, however.

This young man works in our office and he can

to my desk and he said, "I cannot get a decent ture of myself; they do not look like me," and I d, "Why?" And he said, "I don't know, but I 1a't get a picture that suits my wife." So I said, 'fell, sit down a moment and let me see you," and sat down and brushed his hair back, and when brushed his hair back he killed his portrait, and said, "If you don't mind my touching your high d noble brow, I will make a picture of you," so I ushed his hair aside, and that is a picture that is like him. That is the only picture that domites him all the time. I touched up his photograph, first time I ever touched a subject.

This young man came from Poland.

He learned to speak the English language and masred it and became one of the most famous newsper men in this country. His name is Davenport. Davenport wanted to make a picture to be repro-ced in the Saturday Evening Post. That man is sking at me with hunger in his eye. There is no her thing about Davenport. When he comes into our office he looks at you with that hard, swift, ngry look, and that is Davenport. If you let him ile, why, Davenport dies.

Here is a picture of the man who wrote "The Gracle Man," Frank L. Baker. I would like to have Frank L. Baker. I would like to have passed among the audience so that you can see it. s eye is very, very blue. It is hardly discernible in e camera. It took me 15 minutes to get the focal ints on that eye. The eye on that man is so clear d penetrating and blue and rich in its tendency it you can see that he is looking into the future. His first great effective book is "The Miracle Man." 'he Miracle" was the saving of evil factors by com-

ig in contact with the good. None of these pictures are retouched at all. There no artificial backgrounds and there is no light ect thrown from any obscure distant point.

I have the feeling that what God sends is enough

th to photograph anybody.

There is too much contact between the photogra-er and the individual. Men assume graceful, tural poses because they cannot help it, and when u say "Now, look at this and look at that and and there and a little bit forward," the man becomes tached from himself and leaves his own personality tdoors.

This is John Hawley Cosgrove, editor of Everydy's Magazine, and for many years now an indendent literary man. I took this picture only because

wanted to have him in my gallery.

This is a picture of an automobile salesman. He id, "I would like to sell you a Ford car." I said, it down and sell it to me." That is all he is king about—a Ford car. He had a very definite d distinct fixed expression about his mouth. It is so set that it seemed impossible to light up and uminate his face with any kindly impulses. So I t the cigar in his mouth to hide his mouth, and it s not destroyed in any way the agreeability of his

I ask you to look, now, calmly and quietly upon is face. Here is a man who is in a strange mental d physical state. His name is Vance Thompson. wrote the book entitled "Eat and Grow Thin." lived in Paris a number of years, came to New ork, and called on me, and I said, "Oh, Vance, I ant to get something that is in your face, I don't what it is. Sit down." He said, "What for?" said. "Something in your face seems to be leaving

it is a fleeting quality. I would like to take a cture of it.

Gentlemen, this is a picture of a dead man. Three

days later, Vance Thompson died, at the Grenoble Hotel. He knew his life was departing, and I did not know it, but something was leaving his face as he sat there at my desk when this picture was taken.

Here is a picture of a young student studying for the Italian opera. He is the son of Irving Cobb. He intends to burst upon the people at the Metropolitan

Opera at a later date.

And this is a picture of the oldest golf player, the oldest practical golf player, in America, Mr. Tom Lewis, born in Scotland, and the first man to use a club over here. He is the first practical player of golf, and I leave the pipe in his mouth, because when he comes in he has got it, and when he goes out he has got it. This picture is not retouched and you gentlemen ought to take a good look at it. I have a feeling that if you attempt to distort a man's face by beautifying it you rob him of his character.

I took a picture of this young man for one reason only. In professional photography, the eye has a peculiar property. The eye of the Caucasian is liquid and clear. The eye of the Negroid people has a film over it, and it is impossible at times to get that film. If you get that film, you get the negro's expression. This is the first time I ever succeeded in getting it, and I never tried again. That man with the film over his eye epitomizes the Ethiopian people.

This young man told me that he felt sometimes like Edgar Allan Poe, so I took a short exposure, and that

is all there is to it.

Here is another peculiarity. What I am showing you are trivial things. What do you see in that face that is peculiar? Is the man looking at the book? To me, the book is eliminated. Does he seem to be occupied mentally and concentrating his vision on

something apart from his eye?

Once more. Now, I tell you that this young man was blind from his sixth year and cannot see anything, and, therefore, the book in his hand does not exist. The theory upon which I made this picture was that when you say to a man in a chair, who is posing for his picture, "Look at this," he looks at something within the room itself, and he cannot project his mind out of the citadel called the brain. But if you were to say to a man, "Look at that window," at something across the street, he becomes occupied with that view and he becomes normal in his expression.

These are only experiments and they are debatable and adaptable, and you can disprove them if you wish. I am stating briefly and frankly the facts and all the details I can summon to mind, the inside information about how I have done certain things.

This is a wholly impossible picture. This man wrote two books. One was called "The Moon Pool," and the other-I forget the other name. They were strange things drawn out of his imagination, equal in some particulars to the Poe type. I asked him to pose for a picture, and as he sat there the light focused on the center of his glasses and gave him a supernatural quality. I let them go as they were. Now, you can see that those eyes appear to have a strange and luminous quality which emanates not from the man but from his soul. It is a dark and a bad photograph, but a good likeness.

Here, gentlemen, is the only picture I ever took of a woman. I am a highly dignified married man and I do not take pictures of women except my wife. This young woman is a poetess. She seemed to be extremely charming and I said, "I would like to take a picture of you, but I won't take a picture of your eyes." I said that to myself. She said, "Why?" I said, "Will you look down?" She looked down. If

I had taken her with her eyes open, she would have looked like Bebe Daniels. The front velvet of the hat fits the eye and makes the picture homogenously effective, in my mind.

Here is another peculiarity in the photography which perhaps will be of more significance to you than these pictures, because, after all, people want to see how they look to me and how they look to themselves.

These pictures were made of men who had material backgrounds of experience. Most of them are travelers, and I have seen each one of them to take his original position as he thinks he is, and then let me

take a picture as I think he is.

This picture is a picture of the gentleman as he looked to me. This is a picture of the gentleman as he looked to himself. Now, the difference between this picture and that picture, in my mind, is very great. The one is strained, while the other is the picture of a man in repose, in a normal attitude, revealing his fond countenance and disclosing entirely his spirit, which is a charming and exquisite thing, taking unto himself certain proportions. The accuracy and tone of the picture seems to be perfectly desirable.

Here is a picture of a man who wrote several books which, in my opinion, are the best books written in the English language. One was called "Highwaymen." Another was called "Longshoremen." Another, "Lawbreakers." Another, "Stories of the Frontier." And also he has written several books for children. He is a man of 60 years of age, with three children, a man who speaks five languages, who plays the piano divinely, who lives in a house he built with his own hands, and who is refined, cultivated, and fecund. And that seems to me the way he looks. His name is Charles J. Finger.

I said to him, "Now, pose in the picture you think you look best in." He puts a pipe in his mouth and looks like a longshoreman. He suffers in that comparison. I do not. It makes no difference to me.

I have no charms.

Now, here is a picture of a very fine nature, a Catholic divine of the Cathedral in New York City. You see that the face has dignity and religious feeling and that the background of his life is inspirational and full of the finest ideals.

I was so pleased to get his picture, I said, "I would like to make a picture of you when you are an older man looking down into the pit." And he was a good fellow, as most Catholic priests are, and

he posed for this picture.

Now, I did this frankly for fun. This is the man. Here is one of the best men living in any language -Ring Lardner. His wife said, "Make a picture of Ring. He looks like a Mohawk Indian walking down to the reservation to borrow a blanket." It is the face of a man occupied with one idea, to go and get something. I said, "Now, Ring, if you don't mind, pose for a picture for me," and I took this one. That, to me, is Ring Lardner, because he is always looking out of the window, asking somebody to come in and have a drink, inquiring how the children are, and what the weather is going to look like, how the missus is, and so on. That picture is mobile and human to me. I wish you would look this picture over among you, because it is the real Lardner. For comparative purposes, look at the Lardner with the sleepy eye, who is posing with the profile, which is next to it.

This is a picture of a gentleman who is seated in this audience. Find the man with the whiskers, and win a prize. That was his idea of how he looks, and he said he wanted to send a picture to his mother and aunt and nephews, and a few others. To me, this man's face had a gray quality and a fine sensitiveness. It was cheerful and alive, and there was something white in his beard that, to me, does not represent him. This picture, which is my favorite of the two, is of a human being full of buoyant emotions, not conscious of the photograph instrument and not conscious of the camera. The gentleman is in the audience. Find him and win a prize.

Here is probably the most interesting picture I have. It is a picture of Ernest Haskell. He is around six feet tall, always wears a muffler, and thinks that he is an upstanding young fellow. I said to him, "You take a pose now the way you think you look," and he took this pose—a young, successful man. He himself is an artist, a very great artist, and his etchings are selling now in the thousands. That was Haskell's idea of how he looked. To me, he was a studious man, born for copper or zinc. This is the result of my picture of Haskell. This man is working. This man is unconscious of the presence of the photographer. He is interested only in his work, in how his finished artistic products will look.

Here is another character shown in two relations,

one in juxtaposition to the other.

This is the older Dreiser. Dreiser is two men. He first revealed himself in "Sister Carrie," and then he became prosperous. He wrote that book in poverty and distress, suffering the most material want, and finally, driven to desperation, found a publisher, borrowed some money, all he could lay his hands on, and got the book out with what he had and what he secured from his friends.

For twelve years after that, Dreiser lived a life of quiet and dignity, and also humiliation, and then he decided to write a book called "The Genius," and "The Titan," and "The Great Adventure, or the

American Adventure."

This is the picture of the prosperous Dreiser, the picture I have shown you was taken five minutes after and is the picture of the man of humility. There is an author. Here is a business man. There is a student. Here is a graduate. You will notice the peculiar expression in the eye here, if you exam-

ine it closely. It is rather extraordinary. Here is the trouble with the great American youth. Every young fellow likes to carry a gun and deal with the frontier. This young man wrote in one year ten novels, aggregating 1,180,000 words in length. They all deal with the frontier. I published eleven of these works, and six went into the moving pictures and nine became books. The total profits of that product of the ten over a period of one year aggregated \$67,000, and that was the first year of his literary experience. This man's name is known to all of you as Max Brand. That is a picture of Max Brand in the rôle of the author of those eleven stories, with a pencil in his hand and a cigar in his mouth. This picture was taken in my office. All of them were taken there. He said, "That is what I want to look like, boy." Now, you will see the next picture was taken in the same office with a slight shift in the background, which is nothing but books and pictures. and the same man under the impulse of his real self is portrayed, not as an assassin in literature, but as a poet.

Now, here is a background. That is an accident. Those are pictures. They do not amount to anything, but the moment he stepped out of himself on the frontier and into himself over here, you will see that the poet was suddenly born. In the background, the decorations, everything, is softer and finer. Psychologically, that is a poet, and psychologically this

an assassin. They are the same man within five nutes of each other. He wrote one book of poetry d made nothing, although it is better than all his tion put together, and that face shows it.

This is Allen Ireland, biographer of Joseph Pulitzer, cialist reformer and a zealot, a man of great intel-

gence, a firebrand.

In this picture he says, "I dare the world to come me." And in this picture he says, "The world is re, what do you want?" Both are Ireland. Both present the man. It is difficult for him to lose any

ert of himself in any gesture.

This young man is Frigario, the champion walker Italy. I had him lean on a chair and put his face rward. I did not intend to show this chair top, but do not object to showing you anything that was sere. Frigario had long eyelashes and a very delite set of nostrils and beautiful dark eyes. He did t look any more like a champion walker than anyfing else. He just looks like some graciously exquile Italian count coming over here to marry one of ir millionaire girls. That seemed to be Frigario.

I took Frigario as Frigario. That is the real ilian. His eyelashes are so long that they fall over e pupils of his eyes, and ball of his eye, and I could

them through the ground-glass.

I never take a picture unless I can see everything the ground-glass. I only take one picture, and if is no good, I throw it away. If I make two, I ow the two of them to you. This is the first time ese pictures ever have been exhibited to the public, d it fills me with a sort of trepidation.

This is the author of Harper's Bazaar, Henry ackman Sill. In this picture he is an editor and in at an author. He looks like Collini locked in Florce. He sits there with the brush in his hand lookg at exactly that angle. This man is a dreamer. is man is a realist. One writes the magazine and

te other edits it.

This is Carl Van Bechton, author of "Nigger baven." Here is a picture where he sat in a chair, ed note the effect of the clothing, the soft quality of picture, the ring, the cane, everything shows the lettante literateur, but it shows a fine picture of a in not under the duress of the camera. Mr. Van echton is not a bad-looking fellow, at that.

A have reserved this dual picture for the last. This Paul Robeson, the young darky who played the

ading rôle in "The Emperor Jones."

I saw him play it at the Empire Theatre, and asked In if he would come to let me make his picture. He sid, "Certainly," and he came in and sat for this

In order to clarify your mind as to the time, I will by it was taken at three o'clock in the afternoon.

I said, "Now, Mr. Robeson, if you will be so good (d kind as to sit down at my desk and, for a oment, imagine that ten thousand bloodhounds are your trail, and that you are being pursued into high woods in the country occupied by the white n, where you will be hung if you are caught, and sume the rôle of Emperor Jones, I will be very ich obliged." He said, "I cannot do it; I cannot it except on the stage." I said, "Try it; sit here a few moments and subdue everything except that igic pursuit." He said, "I will try it."

These pictures were taken five minutes apart in same office. I always take two negatives when I ke a picture. One is a fake negative. If the man is rvous, I use the fake negative. When he gets over I take it with the real one. I tell him I will send

m the best, but there is only one.

This is the author of "The Ranchman," and other

western stories. He is an extraordinary gentleman and has a somewhat unattractive profile, but the luminous quality about his glance is rather entertaining.

This is the author of "The Henroost," and other stories that have been written about the north woods.

This is a picture of Meredith Nicholson, of Indiana. I took this up in the office of Ray Long, the Cosmopolitan office, and the thing that struck me, that interested me, was the lines all going in the same direction without killing the picture. The eye line, the nose line, and the mouth line, all have the tendency to drift into a homogenous expression.

I wish you would look at this one rather carefully, because the man reveals in this picture his occupation and his life. This young man killed the largest mammal in the history of the world, on the farther peninsula of the Alaskan outline, that weighed 3,431 pounds. To me, he looks like an animal. He looks like a bear. He looks like everything that came out of the jungle. That is Edison Marshall, who won the best prize for a story written in 1895, called "The Heart of Little Shekeira," about an elephant, and he never saw one before he wrote the story; he wrote five tales of India, about wild meat, and he never saw anything out of Oregon.

This is Mr. Ray Long, editor of the Cosmopolitan, in a rather reflective mood. Just for curiosity, I asked this young man if he would pose for a picture.

Here is another man whom I asked to pose for a picture. His name is Paavo Nurmi. He is the cham-pion runner of the world. When he brought that flat face down, I said, "What on God's earth can I do with it?" All I could get with it was putty and stupidity. All he was doing was running for the dough. As he sat in front of me, I said, "Can you see the Statue of Liberty out there in the Harbor? If you will look sharp you will see it." You see now that he is trying to see it.

And now, gentlemen, here is the finest shaped head in the collection. It is Mr. Samuel G. Blythe, of the Saturday Evening Post. Mr. Blythe always, when you speak to him, turns and says, "What is it?" "What do you want?" He asks the question there. He is asking a question of an invisible person.

This profile is very rare and very beautiful because it is pure Greek. This profile would seem to be made under a spotlight, but there is nothing but the light from the window. I have one window the size of half of that, and some of the pictures are taken on a north light and some on a south light about half-and-half. This is taken on a south light. That is taken on a northern light, but only from one window with the curtain coming from above.

Here, gentlemen, is a man who had 22 photographs made, 22 negatives, and he brought me the proofs. He said, "I want to show you some pictures." I said, "I think everybody is afraid of you. I think the photographer thinks that because you are a rich man you will want something you do not possess.' said, "What do you want me to do?" I said, "Here is a Rockland Railroad report; read it."

You see, he is studying it. This is the President of

the Emigrant Industrial Bank, who went in as a boy and brought his bank's surplus up to \$156,000,000, and he is nothing but a banker, and that picture I

think, shows it.

Here is a picture I made of a young military man, with the intention of plotting out the United States on it, to show that all West Pointers are West Pointers. Is not this a soldier? Could it be anything else but a West Pointer? This picture is only a study in personality.

This is H. I. Phillips, who writes the "Sun Dial"

column of humor. Here is a man who was born on the Assyrian Desert. He has done good literary work. He is a graduate of Oxford College, in England, and he has written many plays. His is the pure Assyrian type, but he seems to have the Semitic cast of countenance and I made the picture to show him that he had it. He said, "Well, it is true I have it."

Here is a picture of Ellis Parker Butler, the man who wrote "Pigs is Pigs." It looks to me like Sitting Bull or Red Cloud, or one of those plains Indians. I never have been able to get the same in a picture since. I cannot get the light down to the nose, and I cannot duplicate the picture, and I do not know

how it was done. It is a mystery to me.

This is James J. Montague, who writes the poetry on the Herald-Tribune. Jimmy Montague, it is, and I said to him one day, "Jimmy, I would like to make a picture of you." And he said, "You cannot make a picture of me." I said, "Sit there as you are." And this picture that you see is the result.

That picture, unfortunately, was retouched by a man I sent it to to have the enlargement made. I

think he killed the model.

This gentleman whose picture you see now is in the audience. I think his wife sent him to me; I think she sickered him on me. I saw the pictures he had made and I thought they were occupied with his face and not with his anatomical peculiarities. He always sits in a chair like that. The forehead, the hair, its tendency is always to flare. I took his picture in a corner of the room with enough light coming out of the window to touch the high spots. He is Frederick F. Walker, and he is in the audience.

Here is a picture of the best known night city editor of New York City, old Charlie Still. A marble face. Charlie went on a diet, but that did not deprive us of the recollection of his enormous abdominal charms. Despite the fact that there is only a little of Charlie there, you can see that he has a grand paunch. He is the City Editor of the New York Sun at night.

Notice the freckles on that man's forehead. The freckles are so great and so deep and so terrible that when the photograph was made, they all came out very severely, and as I looked on the ground-glass I saw those freckles, so I put the flower in here to compete with the freckles. That is Mr. Thomas J. O'Reilly, the real estate man.

Here is the circulation manager of the Sun, and if he doesn't look like he wanted the money, I never

saw anybody that did.

This is the Art Editor of the Sun and the Munsey Corporation, Howard Tate. I have taken three or four pictures of him, always front view, and I did not

get anything.

Here is a difficult face to get anything out of, because of its placidity. It is Grantland Rice, the man who writes the sporting stuff for all the newspapers. He is the most agreeably disposed even-

tempered man I ever met.

You must forgive me for showing this picture. This is the first man to cross the Atlantic Ocean in an airplane. This is Lieut. Hinton. I wanted to make his picture and pose him in every conceivable way. I said, "Please look up in the air at some imaginary flying machine." which he did, and this picture is the result. It is all in the eye.

Every photograph I have here at some point could be completely destroyed with an object no larger than a half-dollar. I can kill any picture in this collection by destroying the one element that makes it a

portrait.

Here is a young man who has two qualities in his eyes. He looks like a sailor. He looks like a Sachem.

He looks like some of the mythological figures of Ancient Greece. But he is a business man, successful in every way, and leads a quiet life. The thing that makes the latter success is this eye over here. That eye is dead, but that eye has the success longing, it is the hungry look. If I were to conceal his mouth at all, he would become supine, a kind of a sap, but the successful eye has revealed the man, revealed his life.

This is a picture of Captain Dingle, the man who writes the sea stories, and his whole mien is in the mouth. It says, "I will hit you with a marlin spike and kill you the first time I get a chance." This man

is expressing that sentiment in his face. Here is a man I made because his face was like a

block of granite.

Everybody knows who this man is. That is the author of "Lindbergh Flies Alone," the editorial that appeared in the New York Sun. It is Harold M. Anderson, and we distributed almost nearly a million copies, upon solicitation of our numerous readers.

Here is a picture of Harold De Polo, made at halfpast four in the afternoon. It looks like a piece of

bronze.

Now, gentlemen, this is my last picture, a portrait of Irvin Cobb. I love the eye there. You get the bracelet and the hand upon the chin. Also the fine forehead, the profile, and the richness of the eye are still there.

Now, ladies and gentlemen, I am through on the subject of my simple attempts at making pictures. I am very willing to answer any questions you wish to ask, if you will ask them, and if those who have been thinking of asking the question before seem to be in doubt about what I had in mind when I undertook this work, I will say to you that this is my camera [showing a small box camera], and this is my tripod [showing a small cigar box].

Gentlemen, you are standing on the threshold of tremendous revenues, because we do not read with our minds; we see with our eyes. The cameras are foolproof. The paper is fine. Everything that is necessary for you to go on with your business is within your grasp. If you will take one suggestion when you take a photograph of a man, let him be himself. You will get more money in the grand finale

The small camera is as good as the big one, and this tripod of mine is as good as the one with three

legs.

This reminds me of a story. There was a mar painting a picture of a fellow from a description. A young fellow came into him and he said, "My uncle is dead," this fellow said, and he said, "I wildescribe him to you," he said to the photographer The photographer said, "Have you got a photograph case, have you got a photograph of him?" The young fellow said, "No." The photographer said, "No pic tures at all?" The young fellow said, "None what ever." The photographer said, "How can I paint picture of your uncle if you haven't got a photograph of him?" So the young fellow said, "I will describe him to you, and then you go right ahead." described the picture of his uncle and the artistgentlemen, this was an artist, not a photographerthe artist sat down and, from that description, h went ahead and painted a magnificent portrait of th dead uncle, and then he sent for the nephew to brin his friends in to the studio and see this gorgeou piece of work when he was finished. He invited him and one day the nephew burst into the studio wit his friends, and when he looked at the picture h broke out into tears and he said, "Oh, my God, uncle how you have changed!"

News from Winona School

The students during the first week of the hool confined their attention in the camera oms to the basic lightings used in portrait ork, as explained and demonstrated by Mr. lowles. Last week, however, the second eek of the course, they were permitted to e any type of pose and lighting that spealed to them, while Mr. Towles went om camera room to camera room with Apful criticisms and suggestions intended assist students in realizing their ideas. hese criticisms are the most helpful single ature of the course, and are most thorighly appreciated by the student body, as i evidenced by their enthusiasm for them, d the volume of questions with which Mr. bwles is constantly deluged. Needless to sy no man is better able to answer them, or fore careful and thorough in doing so.

The business retouching and coloring assess are also getting splendid teaching com their respective demonstrators, and are but constantly busy with their practice.

During the week the Cramer Dry Plate O., of St. Louis, Mo., sent their representives, David J. Cook and Mr. Graves, to the charge of the dark-rooms and supplied the plates used; the Haloid Co., of Dichester, N. Y., supplied the papers used the print room and sent their demonstrates to control the room. O. C. Busch and J. Vodvark were representatives of the Haloid Company. The representatives of these manufacturers earned and were accorded the heartiest thanks of the students, and the manufacturers were given a similar hearty vote of thanks for their coöperation.

An outstanding feature of the week was a series of three lectures by Nicholas Ház, A. R. P. S., of New York. These dealt respectfully with Composition, Drawing and Perspective and Color. Besides these lectures, all of which were helpful and thoroughly enjoyed by the students, Mr. Ház also gave a practical demonstration of composition in arranging groups.

"All work and no play makes Jack a dull boy," and so the Entertainment Committee arranged two social events during the week. The first was a Weiner Roast in the woods near the school, and the second a trip to Lake Tippecanoe, a few miles away. Both were favored with fine weather and provided thoroughly enjoyable entertainment, and a means of drawing the students together in other than merely photographic activities.

The annual banquet of the students will take place on the evening of Thursday, August 25, and the arrangements for this event are in the hands of E. Rech, Stuart Christiansen, Mrs. F. Pratt, Mrs. S. Christiansen and Miss Margaret Beach.

For Greater Permanence of Negatives

We are in the habit of thinking of negatives as unchangeable, and, with a proper thinique, this is at least practically true, it there are conditions under which it is redful to add to this nominal certainty. In a ronomy the light-impressions of invisible surs and nebulae have been found to have cappeared when the negatives, though crefully made, were re-examined after a light interval. Recently the Australian Government applied to the Royal Photographic sciety for advice as to the best method of edowing their photographic records with

the greatest possible permanency. As a corresponding member of the committee that was appointed to advise in this matter, I was led to reconsider experiments started many years ago to attain this end, and, among others, the substitution of gold for silver in both negatives and prints. The results obtained and the periods of time involved make it desirable that I should write a short account.

When a negative or a print is subjected to the action of the normal sulphocyanide of ammonium gold bath a certain amount of metallic gold is deposited, changing the color of the image to blue-grey and, in the case of the negative, markedly increasing its density as seen by the eye, though the printing density is only slightly affected, probably as a result of the blue color of the image. A certain amount of an insoluble silver salt is liberated, as may be proved by treating the plate with sodium sulphide, when the density is again increased by an addition of brown silver sulphide, markedly increasing the printing density.

A much greater increase in density may be secured by first changing the silver of a negative into its sulphide in the usual way, viz., bleaching with a solution of ferricyanide and potassium bromide, washing, and immersing in a 3 per cent solution of sodium sulphide. If now this last is placed in a sulphocyanide of ammonium gold bath the image becomes a deep red chalk, and the density is much further increased. This red chalk image is worthy of careful study. Chemical examinations of its nature have already been published, and it has been shown to contain silver, gold, and sulphur compounds, whether as a single definite chemical substance has, I believe, not been determined. My own work has convinced me that it is one of the most unalterable of substances that can be employed in making either negative or positive. I have examples of it in the form of prints that have hung on the walls in full daylight and exposed to the sun many hours a day, and after fifteen years, show not the least change. Furthermore, it is very refractory to the action of chemicals. If hypo removes anything from it, it is so little that it makes no difference to the printing density of the plate after it has been employed. Not only has hypo no effect upon this image, but chemicals capable of instantly destroying both a plain silver image and also one of silver sulphide have no apparent effect on this red chalk deposit. Solution of potassium permanganate, strongly acidulated with sulphuric acid, which instantly removes the silver image from plate or print, and equally does so with a sulphur-toned image, has no effect at a after the latter has been fully toned in the sulphocyanide gold bath.

From the above considerations and experi ments certain deductions may be made that are not without practical importance. First let it be noted that all the methods add to th density of the image and all increase its per manence, but in very different degrees it is so little that it makes no difference t plain gold toning, whether with or with out secondary use of sulphide, adds little to the image, is expensive, and does no seem worth further consideration. Plai sulphiding of the silver image seems t offer great advantages. It is identical i technique with the simple sepia toning of bromide print. The image, consisting of th same chemical substance, even better pro tected, can have no less permanence than is acknowledged to possess in prints, ar while the negative is intensified there is r change in gradation; it prints like a pyre developed negative. Apart from the obje of permanence. I believe we have here a ver desirable method of moderate intensificatio. with no tendency to staining or subseque: change, and a perfect retention of the oriinal gradation. Lastly comes the gold tonig of such a sulphuretted negative. This woul only be called for where the greatest possib permanence was demanded, such as in sta charts, and other astronomical records, # micro-photographic reductions of pube documents. I believe there is no questing that the image would last as long as its sustratum, which should be of toughened glas-It is to be hoped that some day such will e put upon the market. A question arose he namely, whether with the great intensifiction that accompanies the conversion into te red chalk image, granularity would ens choking minute details, or affecting the quity of the print. My experiments mas, among others, with line prints containing words with letters too small to be read y the unaided eye, showed only an improment in the rendering and no trace coarsening.

Lacking laboratory facilities in my present ocation, I am unable to give exact formulas of the results of my experiments, but the differences between these methods of procedure are too sharply marked to leave any loubt about the nature of the results, and I hope to see them confirmed by some of our photographic investigating bodies.—

I. D'ARCY POWER, M.D., F.R.P.S., in The British Journal of Photography.

*

About Fireproofing Solutions

Outside of the obvious use of fireproofing solutions on flash-bag materials, it is well o go over the light curtains and draperies n any photographic studio with the same solutions.

One of the most efficient ones is that nvestigated by W. H. Perken, the English themist, in which a solution of Sodium Stannate was used, about 45° Twaddell test on the hydrometer. When thoroughly impregnated with this salt it is squeezed and fried on a copper drum by heat, then passed through a solution of ammonium sulphate of about 15° Twaddell in order to precipitate tin oxide. It is again squeezed and dried and to remove the sodium sulphate which is formed by the reactions, a water washing is of course necessary.

The tin oxide is in this way produced right in the cloth fibre, and probably is in actual chemical combination with the cellulose of the cloth. The washing of such fabrics does not take away their fireproofing qualities. They may be repeatedly washed with hot water and soap.

Another solution is based on borax, 18 ounces, Epsom salts, 13.5 ounces and 120 ounces of water. Starch may be added to stiffen this. The fabrics, when impregnated, may be dried by ironing.

Other chemicals used are mixtures of alum and ammonium carbonate with borax, or boric acid and ammonium phosphate, or very strong solutions of aluminum acetate which, after a long contact with the materials, probably decomposes in an insoluble and fire-retarding aluminum hydroxide.

The fireproofing of flash bags seems quite obvious, and reminds us of a certain New England photographers' convention, where a new bag of this type was demonstrated with startling results. After an explanation of the fireproof qualities, a multiple bag flash shot was tried and the assembled photographers joined in the rush to save the apparatus, which, however, burned itself out in a jiffy.

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W. L. Hopkins, of Idabel, Okla., has purchased new studio in Broken Bow, Okla., but will connue his studio in Idabel. We wish Mr. Hopkins access.

E. E. Garner has purchased from the widow of . W. Weaver, Yazoo City, Miss., the Weaver tudio. Years ago Mr. Garner owned the same allery, so is really "going back home."

Ted Johnson, of Pine River, Minnesota, has 1st taken a long term lease on a suite of rooms 1 the Lindberg Block for his new studio. From 1e information given us, the new studio is the 1st word in an up-to-date and modern studio.

Word was recently received at this office that Higgy," otherwise addressed as L. L. Higgason, f Asheville, N. C., celebrates his birthday on august 29. Our informant advised us that it is Higgy's" twenty-ninth (?) birthday, but we are little inclined to disagree and think some sumners were overlooked.

On the eve of their departure for the 45th Annual Convention of the P. A. of A., Mr. and Mrs. H. Starman, of the Starman Studio, Lexington, Cy., suffered the loss of their automobile in which they were to make the trip, the car having een stolen from in front of the studio.

Bruce May, of the Kucker Studio, Springfield, Aissouri, at a meeting of the Master Photo Finshers of Southwest Missouri in July, was elected President of that Association. The next meeting f the Association will be held at Butler, Missouri, nd from all accounts will prove equally as intersting as the last one at which time the various perations necessary in producing a Kodak print rom the exposed negative were discussed.

Roscoe Metcalf did not go to the Winona School this year. Instead he has been spending both time and money in remodeling his Harrisburg Studio, known as the Metcalf Studio of Harisburg, Illinois. Roscoe has just installed a new electric sign bearing the slogan "Photographs Live Forever." Incidentally, the gentleman in question s one of the former students who made his stay for the four weeks course at the P. A. of A. Summer School at Winona Lake a combined vacation for himself and family.

H. W. Decker recently announced the opening of his new studio at 148 West Center Street, Anheim, Calif., where he will specialize in photographs tinted in oil.

H. G. Delany, formerly of Seattle, Wash., has purchased the former Belding-Bushong Shop Studio in Marsfield, Ore. We extend to Mr. Delany our best wishes for success.

Al Rigg, photographer, of Council Grove, Kan., has moved into his new studio in the Whiting Building, and has everything ready for a successful Fall business. We wish Mr. Rigg success.

Grundy Center, Iowa, has a new photographer in C. A. Engledow, formerly of Cedar Rapids, Iowa. Mr. Engledow, since his taking over the studio, has made quite a few changes, and is looking forward to a prosperous year.

Where there is need for a liberal tip upwards or downwards on the camera, the Crown Tilting Tripod Top is invaluable. You can turn the tipping top upwards till it becomes vertical and shoot the camera directly down if you desire.

In this issue of the Bulletin of Photography we call attention to the revised prices which appear in the ad of the Heliolette-Photo Background Company of Hoboken, N. J., also the moderate price for the proof assortment set.

Photographers of Denver, Colo., have voted to affiliate with the Photographers' Association of America at one of their recent meetings, as have the photographers of Salt Lake City, Utah. We congratulate the two associations upon the step they took in affiliating with the P. A. of A. for coöperation is the foundation of all business successes.

A marine picture is never complete without the white expanse of a sail showing somewhere over the water, and sail boats on Moon Lake, near Clarksburg, Miss., have been conspicuous by their absence. so it was left to R. O. Mitchell of the Mitchell Studio in that city to complete the picture, which he did with the *Photographer*. The *Photographer* is a sixteen-foot sail boat carrying 170 square feet of sail which attracted quite a bit of attention and favorable comment. The boat is home made and built entirely by Mr. Mitchell and compares very favorably with a factory built boat.

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

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About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains iust how these splendid results can be obtained.

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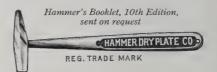
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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. G. K. Hays, of Oklahoma City, has purchased the Addison Studio in Shamrock, Texas, and expects to be quite busy in his new studio. For many years Mr. Hays has been manager of the Oklahoma Photo Supply House, having been the original founder of the business twenty-three years ago.

Perfect contact, always difficult to secure with arge printers, need no longer worry the professional photographer. In the new Eastman Prolessional Printer the rays of light from a single 1000-watt lamp are projected on a mirror set at 45° angle in the bottom of the printer. This in turn projects the light in parallel rays through the negative, giving a sharp image even though the paper is not in contact. We saw this printer lemonstrated at the National Convention and it is ertainly one efficient and handsome piece of printng room equipment. Another feature that appealed to us was the transparent platen which mables you to see through the paper and negative while printing. You can dodge or vignette and see exactly what you are doing.

A Fraud Exposed

The camera does not often figure in get-richjuick schemes, unless we hark back to the crayon picture frauds and others of their ilk. Recently, nowever, we hear of a Ray Camera fraud, which reminds us of the old popular cameras of this name and the printing paper Rayon, whose name has been appropriated by the silk and hosiery nanufacturers.

Ray cameras carried duplicators set in the front, and one of the stunts of this plate camera, with metal holders, was the making of two pictures of he same subject on the opposite ends of the same plate without any visible joint where they vigteted together. They worked all right, if you worked them rightly, but once in a while they gave you but one-half of a picture when you forgot to throw the Ray Duplicator out of gear.

The Ray camera now under discussion has no relation to the old model, which was absorbed nto the bigger Rochester camera interests, but is a death ray camera. It was exploited by a Gernan Herr Doctor, who had an accomplice, a servant girl in Deal, N. J., and other servants in he New Jersey beach resorts having testified as the other investments, caused her arrest, and the earned doctor as well. He was held in Washingon, refusing extradition.

One of the investors drew out her savings and ook a note for \$50,000, but she also told her lancé, a former German war pilot and engineer. To him the doctor grew confidential about having served as an officer with Boelke, the German war ice. This was most unfortunate, because Karges, he engineer, was himself a lieutenant in Boelke's light. Matters then began to come out, but Von Falcke returned to Washington.

The story was that Dr. Von Falcke's device was

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HELIOLETTE-PHOTO BACKGROUND CO. 1018 Washington Street, Hoboken, N. J. a subtle camera which would wipe out whole cities and hostile fleets. The investors were cautioned to keep the existence of the machine a secret, as the moneyed men would want to buy it, if its existence were known and thus freeze out the small stock purchasers.

The sum of \$6,000.00 was obtained from one maid, her life savings, in exchange for enormous profits promised. Forty to fifty thousand dollars are known to have been extracted from victims, who were told that the United States Government was ready to pay millions.

The report of the demonstration was most interesting. "He produced an ordinary Kodak and a phial of some sort of liquid, and borrowed twenty-five cents from me. He put the coin behind the lens and said he did it so the camera would take miraculous pictures, not the ordinary photographs.

"He aimed the camera at the sky and at different points of the compass through the window of the garage and started to take the film out of the camera. But before doing this, he shook a bottle of mysterious liquid in front of the lens. Afterwards he passed the film through a liquid taken from the same bottle."

This seemed to develop the film, for immediately there were displayed photographs of the Southern Cross, millionaires' homes on Long Island, sylvan scenes, and a picture of the sun and the moon, whereupon all shouted, "It's a success!" The witness said naively that his quarter never came back.

The servant arrested insisted that she had been shown letters and cablegrams from diplomats and statesmen concerning his camera or ray, and a Treasury check bearing the purported signature of Mr. Mellon on account of the billion-dollar purchase price.

How was the demonstration made? will be asked by some. Probably by our venerable magic photograph procedure, a paper film printed and bleached afterwards in mercury bichloride. Then the addition of hypo solution will restore the picture. There are other methods, but this one came from the days of Sir John Herschel, and Wall's Dictionary of Photography carries it in the 1889 edition.

We have heard much of death ray devices offered in England and in this country from time to time from the daily press. We suggest that the photographer who hears of photographic camera exploitations or offers to sell stock take the time to notify the magazines promptly. Reputable concerns never fear investigation, but your alertness may uncover schemes of doubtful merit and possible fraud.

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FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

Nate Corning

Guide, philosopher, friend, veteran photyrapher and nine star member of the P. A. A. is Nate Corning, of St. Louis, Mo.

Before us, lies his picture taken with an cen photograph album in his lap. Perhaps is thinking of the old days when the arble-topped table in the "best room" held shaded oil lamp, flanked on one side by the mily Bible, and on the other by the pository for portraits of family and iends. Perhaps he is reflecting: Did folks the last century think more of father and other, Aunt Jane and Uncle Peter; other Bill and sister Kate; cousins Mary

and Bob; Clarissa, Mehitable, Priscilla; Tom, Dick and Harry of school days, than we, of these strenuous times, regard our family and friends.

It would be a safe bet that to find half the photographs that have been sent the average family of the present day within twenty-five years, would take an hour's hunt.

Of a truth, the photograph album is as conspicuous as the side-bar buggy, the legitimate drama, side whiskers, long-legged boots, hoop-skirts and pantalettes.

Friend Nate's expression betokens an affection for the old album and the calm days when it was in fashion. Perhaps he, even now, would prefer a lovable dapple gray horse and a side-bar buggy to a buzzwagon; the sweet cool spring house to the mechanical ice box; the stage coach of the time of Charles Dickens, to that flying crematory called the airplane!

It is not unlikely that he would welcome a return to the manners of eighteen hundred and something, when young people didn't sass their betters.

Down deep, Friend Nate, we are with you. In the mad rush for novelty in this age, many things have been toppled over and smashed.

Let us go back and pick up the pieces, and put them together.

Photographed in Pajamas

A scion of the 400 of Manhattan Island, born to gold spoons and silk stockings, would be feazed if compelled to receive company and have his picture taken in his nightie.

Not so Jimmy Walker, companionable, cosmopolitan and unconventional mayor of New York, N. Y., born in the gas house district to tin spoons and no stockings at all.

From Cherbourg, France, comes the following:

Mayor Walker, of New York, was still in his pajamas this morning when he received the mayor of Cherbourg and a municipal delegation from Southampton, England, who boarded the *Berengaria* to welcome him.

Their ceremonious formalities were quickly abandoned, and they posed with the pajama-clad mayor for a squad of photographers.

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Aerial Photography

The value of aerial photography has been noted from time to time in these columns. Not only is there an enormous saving of time in mapping, but natural features are brought out which might remain for years undiscovered.

In our Alaskan program of photography, there was found on the island of Revillagigido, a great network of lakes and a single valley which is estimated could furnish 85,000 horsepower. Valleys thought to be separate were found to merge into one another. These facts are pertinent to the establishment of new paper pulp mills.

This work is done by coöperation of Fisheries Commission boats and lighthouse tenders and other government agencies. The camera used is that designed by Major James W. Bagley, during the war and now with the U. S. Army Engineers. Curiously, he was for many years attached to the Geological Survey and is familiar with the Alaskan region because of many exploration trips.

The airplanes map a strip approximately 100 miles long and 14 miles wide in an hour. Each plane embraces a 7 mile wide strip with its three lenses from a height of about 10,000 feet. This country is one of the most prolific in rain we have. This in some seasons amounts to 191 inches—in feet, such a deposit would be 16 feet of water.

Recently coöperation has been arranged for the Geological Survey by the War Department, with a pair of planes, each carrying an officer of the Air Corps and an enlisted photographer. A very extensive program has been laid out.

The first task is an area in Maine, New Hampshire and Vermont, about 8000 square miles. The other unit will cover an area in Illinois and another section in Michigan and Wisconsin. Last year's coöperation was estimated to have saved about \$100,000.00 in a six months' task in the middle west.

Each unit has two special photographic planes, one of which is held in reserve. The aerial photographs assist materially in the making of the topographic maps of the Geological Survey.

3

Photography, a High School Course

We quote the following from a Virginia Minn., exchange:

A high school course in photography originated eight years ago as an experiment by Miss Gertrude Mann, has proven successful, that nearly a hundred pupil annually take the course.

Virginia, Minnesota, vocational hig school is the only public school in th country where this subject is intensivel taught.

The aim of the course is to train student for business and to give a means of expression for gifted persons.

Virginia is in a mining region and supports a large foreign population amon whom photographs are popular. Grequantities of portraits and views of scenerare sent to relatives over-seas, carrying stories that could not be told in a letter.



GERHARD SISTERS

The Camera That Got Away

Nearly every one appreciates a fish story, and photography sometimes helps out a story unwittingly when the fish is held way out in advance of the proud fisherman. Those who are deep and subtle in photographic lore know the greater enlargement of fish which comes by the judicious selection of a short focus lens.

Out in the Canadian Rockies, several years ago, went some disciples of Izaak Walton, also a disciple of Daguerre who carried an up-to-date movie, slow motion and all. The trout were biting fine and the film of fishing was in the making. Some beautiful trout were being landed, and the movie camera was functioning, lashed on to the nose of another canoe. All were about to call it a day, when splash went the camera with a nice trace of bubbles to mark its descent.

The rope lashing had chafed through and gone was the evidence for the people back home, the chance to show them the big ones that didn't get away. The party was game, however, and they dug up grappling irons, but with no success. A drag between the two boats gave only negative results. Then came a happy idea. "Why not send down to the seacoast for a diver?" And so they did, but when the diver came, he only scared the fish, no camera did he find, just mud and lots of it on the bottom of the lake thirty feet down.

Now the moral for the movie owner is obvious: don't anchor your camera to a boat with ropes that chafe. A camera overboard, well cleaned and dried may be renovated but we prefer to keep them above water. The only trace of this trip was preserved in the still picture of the diver emerging from the lake to tell of his non-success in retrieving the camera and film.

Some years back came a story from New Brunswick, or it may be from Newfoundland, where the train on the main line of railroad goes east one day and westward bound on the next. This party was also

piscatorial and photographic and they figured they might use a bright light—a jack—so as to hypnotize the game. This for actual hunting may have been illegal, but at any rate, plump went a big flash from the bow of the canoe and almost as quick as a flash came the front hoofs of the big caribou on the frail craft—down went cameras, lenses and all dunnage.

Evidently, the best place for a flash is not on the canoe bow, but on some kind of an outrigger the outraged animal may step on first.

Over at the Eastman Store in New York, they have Commander Byrd's Ciné Kodak in the window, the one salvaged from the America in the surf at Ver-sur-Mer. It is interesting to note that the film came through with excellent success, in spite of its unconventional treatment.

*Photostat

We have followed in these columns the development of this great labor saving machine, and have pointed out that it is indispensable where absolute accuracy is demanded in copying records, as in the filling of deeds and wills, mortgages and similar instruments in county court-houses. Its final stage demands a more extended notice.

It has the typewriters beaten as regard speed; it cannot possibly err in copying, i does not need to interpret crude or illegibl writing or signatures, as it simply reproduce them; nothing in the instrument it copies i added or changed, nothing omitted; wor for word, it is a facsimile of the origina punctuation, lettering, names, seals an individuality.

Then again, in a commercial way, it has a variety of uses.

Industry and trade demand accurate copies of cost sheets, blue prints, maps, leters, designs and sketches.

As the copying is done by photograph the photostat may be likened to a hug camera that takes pictures through a pris attached to the lens so that the records rea



GERHARD SISTERS

correctly from left to right. A magazine holds a roll of sensitized paper, coated on one or both sides, according to demand; also compartments for developing and fixing. The operator places the instrument on the subject holder and presses a lever to make the exposure; the sensitized paper is wound down automatically, measured and cut off to drop into a lower housing and from there goes to the developing compartments. If copying is required for a book where no blank pages are wanted, the paper is sensitized on both sides and a second lever is down for copying reverse side.

Two or more exposures may be made on the same sheet, if desired, as in case of the front and back picture of an endorsed check.

The machine copies penciled work perfectly. Photostat is another of the things we cannot do without.

32

An Educational Movie

Page the old fogy who sees nothing in the movies but pie-throwing and piffle! Put this under his specs and make him read it.

Motion pictures will be used by the Bureau of Street Cleaning in coöperation with the Civic Club in an effort to educate the public.

It is a practical recognition of the value of visual instruction which is likely to produce results in awakening the people to their own responsibilities, right here in Philadelphia.

Of course, the city employees will do the sweeping and collection of the rubbish, but if the citizen was as careful of the streets as he is of his own premises, the city men would have far less to do.

A comprehensive series of pictures is to be made to be shown at public band concerts and neighborhood meetings, clubs and business men's associations. It has been wisely decided to make the films of the right length—to show enough, and not too much, so as not to bore the onlooker. A film that will take ten to twelve minutes to project is thought to be about the thing.

Photographic Detection

Burgling, as an indoor sport, is subject t detection, even though played under cove of gloves. Photographic enlargements of finger prints of crooks aid in the convictio of many safe-crackers and other such artist annually.

The case of a careless operator is reported After making and bagging in a tablecloth good big haul of silverware, he becam aware of a thirst. He took off his glove and left his signature on the paper label of port wine bottle on the sideboard.

Another absent-minded individual left a identification on a silver tray, which he ber and forgot to take along. The smack h gave the tray rubber stamped a portion o his palm, not covered by his glove, on th silver.

Photographs, enlargements, identification conviction.

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"Touching Up"

A group of English photographers have just held their annual convention in Londor and it is reported that there seemed to be disposition among the members of the organization to almost entirely abandowhat they called "touching up."

If one of the speakers, at their deliberations, is correctly quoted, he said, as voicin the consensus of opinion:

"Touching up a photograph spoils the character and gives no true representation. We do as little of it as possible. Character is the all important requisite, and character and charm combined, give the best results. People want their photos to show them is just a commonplace setting; a setting is which their friends have seen them."

Some photographic work does not nee any help; some needs a good deal. Shadow distort features not infrequently, making a ugly picture. In an effort to produce a tru portrait, it is not necessary to let a wrinkl go for a scar, or a bunch of "crow's feet look like the map of a railroad yard.

As "Little Jeff" says: "Use discretion."



MISS I. DEAL TALKS ABOUT DOLLING UP THE STUDIO

Now, in the late summer and early fall, is fe time to devote our earnest thought to the oblem of redecorating or brightening up the studio for the Christmas trade. We can all utilize these last few more or less factive weeks in going over our domain the the eye of an interior decorator—whether we have five dollars or five hundred to spend on the project. Thought and good that will go far toward achieving an effect, where mere money fails. So don't let's perfect the spectre of lack of funds to hinder us form giving our studio its annual, or better, sini-annual going over.

If our furniture is the upholstered type, have probably been using during the somer months the slip covers that are now enparatively inexpensive and so very good loking. Just removing these, when the cool ys arrive, will give a somewhat different together with a little shifting of furnie. No matter how much furniture you ve, there is probably a piece for a dressing rom or the reception room or light room which you would like to add. We know seral photographers who wait every year f the August furniture sales which practally all of the better grade department s'res hold, and they pick up some wonderf bargains. Others, who have a different the of studio, haunt the antique dealers' sles and auctions in August and pick up sine rare old bits there way under price Te hottest month in the year, being the off s son for buying, offers real bargains to 03 who braves the heat in order to improve h place.

n these days of full instructions and well need paints and varnishes, it is not such a timendous undertaking to repaint your wodwork or stain your floors yourself, with the aid of your staff. Even if it seems a bit hard to mess with smelly paints in the heat, they will take a greater pride in the finished product, and be more careful to keep it looking nice than if you have all the work done by outsiders.

One photographer conceived the idea of painting his walls and slapping them lightly with crumpled newspapers while wet, to give a mottled effect. When finished, it was really lovely, and they had a lot of fun doing it, too.

While you are having your place thoroughly cleaned, be sure you don't overlook one point that nine out of ten maids or porters will skimp on, if they can get away with it. That is the electric light fixtures, especially those high from the floor. It looks so odd to see a freshly papered and painted room, with spick and span new or newly cleaned draperies, with the dingiest of electric light bulbs and fixtures. Run your eye over your place as though it belonged to someone else who would call to your attention in no uncertain terms any points that you might overlook.

Suppose that you feel that the curtains and draperies will have to do for a while longer. All right. Isn't there some way in which the effect can be changed a little? Can't you loop the curtains higher up, or let them hang straight instead of looping them at all? If they are light color, but fairly heavy material, can't you stencil a design or border on them?

Let's consider the toys carefully. They will be much in evidence in a short time, and they should all be clean and fresh. Perhaps you can add a few to their ranks, though the ideal time to buy toys is, of course, after Christmas. If you have been forehanded,

you have bought some after last Christmas which are in good condition now.

Mr. Blank always went on a toy orgy in January, and he never would let anyone go with him. It was one of his favorite sports, and he bought a great many lovely toys. The dealers got to know him, and saved the interesting ones for him—especially those that could in any way be induced to emit noises of various sorts.

He would make several trips before he got all that he wanted for the year. Then for several days the staff would play with the toys, like the children that all of us are at heart.

While she was stroking a particularly soft and wooly lamb, and squeezing his white stomach to produce the well-known "baa," Miss I. Deal suddenly looked up and announced firmly:

"I am going to put this lamb away till next fall. Yes, and some of the bears and cats and the mechanical toys—even the balls. In fact, I believe it would be wise to just about divide the lot in two, and keep one half untouched till October."

"No!" exclaimed Mr. Blank, who was gleefully flying a young aeroplane under pretext of seeing that the mechanism was in order.

"No!" echoed the finisher, who was holding an adorable long-lashed doll, under no pretext at all.

But half the toys disappeared a few days later, and just last week, when Mr. Blank began to talk housecleaning and redecorating for fall, he looked with satisfaction at the array of spotless toys ready for the rush season. The aeroplane had long since refused to rise from the floor, and most of the doll's eyelashes had been pulled out by exploring little fingers. But their successors were ready to carry on where they were faltering.

The Blank studio has a good bookkeeping system. Every month a certain sum is laid aside for "upkeep and repairs" and, except for minor plumber's and electrician's bills, etc., this sum accumulates until the redec-

orating season. Then there is a definit amount to work with, and it doesn't seem a though the money really ought to be sper for something more necessary, because has been appointed to do this particula work. If it were not for that, Mr. Blan might hesitate to spend it in the dull season with so many other expenses and so litt coming in. But spend it he does, and alway finds it a good investment.

We wonder sometimes if studio owner do not unwisely take too much money or of the business for cars or radios or who not, not looking far enough ahead to set that the studio is going to be well nourished all year before considering personal luxuried No business can keep pouring out for you benefit unless something is put in every so often.

It seems to us that the ideal attitude toward one's business and the saving at wise expenditure of money lies just about half way between the two following storic illustrating as they do the attitudes of the foreign born and native born citizens.

Mr. M. tells about the office boy, Robe 1927 model.

"Robert, I hope you try to save half what you earn," said the boss, kindly. Robert switched his gum to reply.

"I don't get that much, sir," was li snappy come-back.

While we are freshening up the inside the studio, let's take a look at the shocases, too. Maybe we could change to backing for our pictures, at the cost of a fe dollars, and make it more effective, or least a change from what we have had for long. If we've been using burlap, let's t dark velvet. If we've been using dark velv or velour, let's try some of the grass pape, Perhaps we are more fortunatewiser—than most photographers, and ha a ground floor studio with show window instead of show-cases. In that event, 16 exercise all the ingenuity possible in findig a new decoration scheme—a different thre or drape—a different fern or plant—a d ferent lighting arrangement—and an entiry

lifferent way of arranging the pictures and frames in the window. Window decrating is an art all of its own. Little Miss. Deal takes many a walk down into the leart of town for the express purpose of xamining all the window displays—trying determine why some are so much more ffective than others. Being observant pays ig dividends in photography as in any ther business.

How about the rugs? Let's have them leaned and colors brought back to their ristine freshness. We don't know any reater satisfaction than a clean, bright rug. makes one feel that the whole place is free rom accumulated dust and grime.

And while we are spending so much time nd thought, and perhaps money on the arts of the studio that the customer sees, let's not neglect the work rooms. We can oil and clean and repair every bit of equipment. Well do we know that every studio has a waiting list of odd jobs, waiting for the day of reckoning that seldom comes! "Some day" is the photographer's Nemesis. Why can't we throttle that jinx right now, and start the heavy season with the consciousness of every preparation made for a banner Christmas business? Preparation is largely mental, and the cleaning up of all the nagging little odd jobs will be a great mental invigoration. We are never really ready for the next step until we have done everything possible to do on the step where we are now standing.

How about the sky-light? If you have one, and it is dirty, either have it cleaned or curtain it off. Many photographers today



Mary Lewis, Metropolitan Opera Star, and her husband, arrived on S. S. Paris; Phil Dion, of N. Y. Sun, with Hammer Press Plate, was doing ship news and recorded the pleased expression of a happy couple.

are curtaining off their sky-lights and using artificial light entirely, because they feel that they can control the light more accurately. Others are getting beautiful effects with daylight. Whichever plan you prefer, be sure you don't let this redecorating season pass without tending to the skylight situation one way or the other.

Mr. Blank leaned back with a sigh of relief after two weeks' intensive effort and declared:

"There, now. I believe we've done everything possible to get the old place in shape. I declare it didn't take as long as I thought it would. I hardly know what to do with the last two days of this week. I figured we'd still be working around, and here we are, all through."

Little Miss I. Deal smiled demurely.

"I'm so glad," she said, "that you have some extra time on your hands, for now I can get something done that I've been longing to do for six months."

"For goodness sake, what is that?" inquired Mr. Blank curiously and a bit apprehensively, if the truth must be told. Miss Deal's suggestions always seemed harmless enough on the surface, but they were likely to involve considerable upheaval before they were carried conclusions.

"Look," said Little Miss I. Deal, by way of reply, "What's all this in this drawer?" and she pulled out a little-used drawer.

"Why, let's see. This on top is the original of a copy that was made last year, but the copy wasn't satisfactory and Mrs. Graham wanted me to try it again some time, but she didn't pay any deposit. And that flag is a banner we had at a convention two years ago. Well, well, here's something I've been looking for since God knows when -I beg your pardon, Miss Deal-for over a year, I mean, and I thought it was lost. That's a print I made of a photographer friend who died shortly after. I never could find the negative. I bet his wife would love to have that print."

"Well," said Miss Deal firmly, "that fits

in perfectly with my ideal. Let's send it to her at once. I was just going to sugges that we use the next two days in looking over and clearing out of the studio every single thing that is not in active use, or won' be at another season. I don't believe you have any idea how much stuff has accumu lated in out of the way places, little used drawers, etc. I suppose there must be lot: out in the work rooms, too, that I don't know about. They should—"

Here Mr. Blank interrupted.

"I feel," said he plaintively, "that, afte all, I am in need of a couple of days' fishing Great tonic for the system, fishing. I can' think why I didn't realize that these two days you mention were just made for fish ing. Pretty soon it will be too late, and the season will be over."

But as you have guessed, he stayed righ there in the studio and superintended th grand exodus that followed—the exodus o everything that could be gotten rid of, fo if he had not stayed, he would never hav been sure that Miss Deal had not throw out some apparently useless article tha nevertheless had some obscure value is his eyes.

No need to tell any photographer the kinof stuff that was disposed of—the old held pictures that were sent out or destroyed, th originals of copies, made and unmade, bu uncalled-for, that were returned—the deawood of all kinds that was cleared away, s that the stream of business could flow on i a clear channel.

If we are perfectly honest with ourselves most of us will have to agree that we woul be way ahead of the game if we would tur in and go over our studio in much the wa here outlined. But we dread the wor involved, and pretend that it is not necessary

Brown—"I hear Jones is letting the rest of th world go by."

Greene—"Retired, eh?"

Brown—"No, bought a used car."

First Little Girl-"Do you believe there's devil?"

Second Little Girl-"No! It's like Santa Clau It's your father."

Bargains vs. Price Cutting

C. H. CLAUDY

A theater in my city gives a "bargain natinee" once a week (Mondays) at which me two tickets are sold for the price of me. The house is always crowded. But it foes not prevent the house being well sold in other matinees, every day, and in the venings.

The theory on which the theater management works is not difficult to follow. Money is a poor day for a matinee. People are est back from week ends. Men are busy with the Monday mail. It is wash day in tost homes. Normally, the theater is half apply on Mondays.

It costs not a cent more to the theater to II the house by giving away half its tickets and it does provide the psychological effect a full house, which works both on players and on audience. Therefore, it is good business. It would be mighty poor business to at prices; to give the tickets for money at all price. But to sell one at the normal rice and give the other—that's a real barain, and it fills the house at no cost to the anagement, without lowering the standard prices at other performances.

A chain of drug stores here has always a Saturday Special" in candy. Two boxes to sold for sixty-nine cents, against the axty cents which one box usually brings. his, too, is a bargain, but occurs on a day hen sales are apt to be very large. The aturday candy buying is greater in drug ores than at any other time. Men go to be their girls on Saturday. Hubby thinks bringing the wife comething for Sunday.

bringing the wife something for Sunday. icnics and outings need candy to be comete. Here the bargain is made possible by e large volume of sales.

A tobacco store where I get my weeds has bargain every now and then; an extra pack cigarettes with a purchase of three, a pipe rown in with a pound of tobacco—but ways the principle is of the gift, or the ry tiny price; never that of a price cut on andard goods.

Isn't there a lesson in this for the photographer who wishes to stimulate business, but who has found from long and painful experience that to cut the price on standard goods, reflects in poor business in the future?

Let us suppose you make a pretty style for twenty dollars a dozen. If you cut that to twelve dollars, you have difficulty getting the price back again. "Why, my friend bought those for only twelve dollars, last week!" you will hear from indignant wouldbe sitters. But if you advertise "Pretty style, ten dollars a half dozen, and we give a half dozen free if you order a dozen," you have no such kick.

"Oh, no," you can answer the protesters. "These pictures have never sold for less than twenty dollars a dozen. We had a special sale during such and such a week, when we gave a half dozen as a gift to your friend who bought a dozen, but the price has never been lowered."

The same principle obtains in making enlargements, or locket pictures. "This style, fifteen dollars a dozen; a five-dollar enlargement included if you order two dozen," is much better psychologically than merely advertising "enlargement free with all orders."

"Have you a sweetheart who would like a locket picture of you? Order a dozen pictures at so and so much, we will make a locket picture of you from the negative, if you sit during the week of September 12" is an inducement to come at that time, not a lowering of the price of the pictures.

The price cutter is anathema in all businesses. You, your competitors, are all trying to make a living, selling pictures. If you cut five dollars off a price, you hurt the other fellow's business, because you take away from him something that he would otherwise have had, and yet it does you little good and much harm. But if you offer a "bargain" by keeping the price up and giving something free, or at slight cost, you

stimulate new business, which benefits you both

Of course, you can't do it all the time. The attraction of a bargain is that it only occurs now and then. The furniture store which holds a September Sale, the furrier who sells furs at cut prices in August, the clothier who clears his stock of summer things in the fall at reduced prices, is not

engaging in price cutting, but in providir the human bargain hunter with food for h vanity and his pocketbook!

Whenever you feel the urge to get more business, even if not more money, consider the cut price and cast it aside—then see who you can think up that is different and unutual in the bargain line, and try that.

It pays other merchants.



ASSOCIATION NEWS

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Composition for Picture Making

An Address by Nicholas Haz before the P. A. of A. July 28, 1927

Mr. SHINN: Mr. Nicholas Ház is an Associate of the Royal Photographic Society of Great Britain, and he has spent 30 years as an amateur photographer, his real profession being an artist painter. He has been exhibiting his paintings in many cities of Europe. He turned to professional photography five years ago.

I am not going to spoil his speech by telling too much about him—I may keep you here all afternoon and he would not have a chance to tell you of the message he has to bring.

So I take great pleasure in introducing one of

our New York boys, Mr. Nicholas Ház.

Mr. HAZ: Ladies and Gentlemen, I really should start in with a flock of apologies for having the nerve to come here and try to tell you about art and photography, when I know that there are many in this audience who know more about both than I.

Then, too, in illustrating this speech, I may show more slides than strictly necessary, this will be for the sake of some of us who are a little slower of perception. You will forgive me.

My subject will be "Composition" for picture making, an interesting theme I am sure.

It is practically impossible to find a book, or otherwise gain information on this subject, which is plain-spoken, to the point and easy to understand Most books on composition read like treatises on Metaphysics or are as queer as formulas of witchcraft.

The general misconception seems to be that only elaborate, fantastic subjects can be made into a composition—flying horses amongst clouds, castles, nudes, draperies, for instance—while simple objects in a plain setting would never make a composition.

We saw yesterday a picture or two and ads by

Mr. Hiller, another one of a pair of old shoes w shown in the last Pittsburgh Salon, as good copositions as anyone could wish for.

What is composition? Nothing more nor lethan bringing things together within a space for

This brings very many things under the head composition, in fact, everything in this world, if the only uncomposed thing would be one sing electron. Many electrons make an atom, many atom will make a molecule, molecules make elements a out of elements everything is composed.

But out of this tremendous variety of possil compositions, we are interested only in one, name picture-making composition.

What is picture-making composition? Bringi together images within a boundary or limit comonly called the frame or edge, for the purpose representing Nature or ideas.

This definition will cover any and every pictupainting, drawing, writing, etching, lithograph photograph ever made. The first picture was coposed when a savage conceived the idea to represe something and scratched one stone with another stone, probably saying to himself, "This is the surface composition was just as much one as any coplicated cyclorama ever painted.

Has this activity any laws? Yes, it has. It any rules? It has many. What is the different between laws and rules? A goodly lot. Laws we operate whether you will or not; you must obey the laws if you want to get results; while rules a man-made and can be disregarded with impunity.

What are the laws? There are only two and the are:

1. You must use contrasts if you want to make your work visible. (Difference of dark and light, of size, of directions and of color.)

2. You must have limits or boundaries to your

work; commonly called the frame or edge.

and how about the large number of rules and reguitions, directions, advice, admonishments, given by rtists, critics of art and books of composition? hey all can be followed and disregarded at will, or every rule has been disregarded numbers of times, tet the offenders not only got away with it, but caped honors thereby.

Why is this so, why are there no hard and fast ules which cannot be broken with impunity? Beause the ultimate value of your work depends on likes and dislikes of the onlooker, and you cannot

rake everybody like the same thing.

In business, industry and the sports you can measure the results, check them up for size and merit,

ut can you do that in art?

We can tell who can run the fastest, make the lost money or play the best game of chess, but who an tell who is the best painter or photographer? There never was a man or woman who build tell, with absolute certainty, what is beautiful nd what is ugly, interesting or dull, good or bad, 1 art. We only can tell what we like and can be ertain of that only for the time being, for no one nows what he is going to like ten years from now.

And this is the cause, why no one could write a rook so far, that would tell you with final certainty ow to compose good pictures. Nor am I trying to o so. I will talk in the following merely about the ways and means many artists are using in com-

osing their pictures.

If you like them, you may follow them; if you o not, you will reject them; the following and jection in itself will neither help nor hurt you.

And now, if you don't mind, we will start in to dk about the matter in hand:

Let us proceed with bringing together images ithin a frame to represent Nature or an idea. ature will have to be analyzed first, at least the oks of her, then we will analyze the making of ictures.

Nature presents herself on your ground-glass as a plored two-dimensional image. The color of her e cannot reproduce (ordinarily), therefore, let us bandon the color. This leaves us with a colorless rage. This is called the form of Nature. This in the composed out of dark and light spots. Any octure in monotone (one color) is made up of



them. Spots can be analyzed into lines, numberless lines near each other make up the spots. Lines again can be analyzed into points. A point moving on will describe a line. We cannot divide or take apart a point. Every drawing, painting, photograph, is made up of points in the final analysis.

One point in a frame is the first possible picture, and from here I would proceed to explain the point, line and mass composition of pictures, if I would not want to speak about something else very im-

portant before I do so.

And this is proportion. What is proportion? Simply told, comparative measurements are proportion. Take a simple object, compare the width of it to its height, this will give a proportional measurement of it.

Compare the same object to another one of the same sort and then you may observe that the two have proportions alike or different according to whether their measurements are identical or not.



Proportions of everything have a lot to do with their beauty and interest. You all know, for instance, that giving out prizes on beauty contests are dependent on the comparative measurements of the contestants, their measurements being compared to the ideal one which may be taken from a Venus statue or a celebrated living beauty.

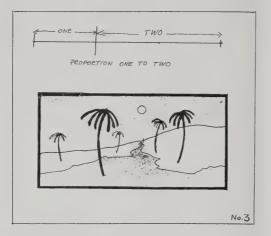
This drawing (No. 1) will show you what I mean: The girl's head on the right has normal measurements; the old woman's, on the left, has abnormal ones. Or on this other drawing (No. 2), the figure on the left has a small head, because his figure is ten times as long as his head, while the figure on the right only is twice as long as the head.

Comparative measurements of a picture are just as important to determine grace or interest of it.

Just as a small fraction of an inch added or taken away from a feature can make or break the beauty of it, a change of proportion may save a failure or

spoil a success in photography.

The first possible proportion is the comparison of two sizes to each other. Take a given length, four inches for instance; divide it in two parts. two inches and two inches. You have created a proportion which is called even, or one to one or fifty-fifty. This is the most important proportion known to us, for the earth, sun, most stars, we humans, animals, many plants, minerals, etc., are created with it. We build most our houses, furniture and utensils with the help of it. Things done with this proportion are

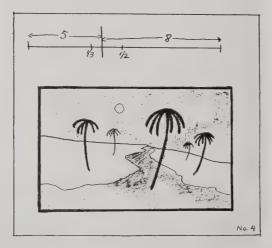


called symmetrical, meaning that both sides are alike.

In laying out pictures we notice that we get a singularly dignified, orderly, solemn effect, which sometimes is very welcome and some other time is not desired at all.

Now divide your four-inch length into three even parts, take one part for the smaller, two parts for the larger side. Your proportion now is one to two, the Greek proportion, so called because the ancient Greeks were very fond of it in laying out their wonderful works of art. Here is a diagram (No. 3) which is made up using this proportion throughout the drawing. The height is one, the width is two. The biggest palm is one from the left edge and two from the right; the second biggest is one from the right edge and two from the biggest palm; the third biggest is one from the second biggest and two from the biggest. You may use one to three, one to four or five or six, two to three, three to five, in fact any and every possible relation you choose in arranging your images within your frame. Millions of measurements are possible if not practicable; but the suggestion is this; all the less different proportions you use in making up one picture, all the more united harmonious effect you will obtain.

My favorite proportion is five to eight. The diagram (No. 4) shows this. This proportion has the mathematical property that the minor part is in such a relation to the major one, as the major one



is to the whole. That is, five is in such a relatio to eight, as eight is to thirteen (five plus eight) the whole length. This relation is immensely pleas ing to my eyes. and great artists, amongst ther Velasquez, the magnificent Spaniard, laid out man of his great works with this proportion.

Great masters of painting pay much attention these comparative measurements in dividing the space within their frames. They are measuring bot ways, horizontally as well as vertically, and ofte obliquely (in slope) from object to object, from

spot to spot.

And now let us continue from that one point is a frame again. One or more points within the fram in relation to each other and to the frame constitute the point composition of a picture. Imagine ever important salient, pivot or corner in one pictur marked with a point. These points will be the poin composition of the picture. This, of course, cannot excite a photographer much, but ask a man who had to lay out a giant billboard twenty stories high in the air, or did you ever watch a sculptor copying plaster cast into marble with his pointing apparatus.

One point in a frame may carry a meaning of emotion without depicting anything in particular Placed in the center, for instance, it represent perfect order, steady certainty. Off center, it may portray motion, action, oddity, slight unreliability. In the corner, it may represent very odd, extraordi

nary, great unreliability.

Many points, of course, can do the same. Rhythm repetition, action, etc., can easily be personified with points set in a certain relation to each other.

One or more lines within a frame, in relation to each other and to the frame, constitute the line composition of a picture.

Trace the outlines of any picture, there is you line composition. One line in a frame may have meaning or represent an emotional quality without

describing anything in particular.

Vertical lines show dignified aloofness, solemn majestic, important stateliness. Horizontals show quiet, pleasant, restful dignity. Sloping or slanting lines are the lines of action. Examine the outline of some pictures describing lively action; you will find no verticals and only occasional horizontal line in the moving parts.

Unbroken curves show a meaning of powerfus winging motion. Broken, choppy, straight line show a harsh, cruel, strong male feeling; while concentric, somewhat mixed curves are mellow, soft

feminine in effect.

Two different ones of these, mixed in the sam frame, may help each other. They make the othe kind more powerful in effect.

You may create a crazy jumble, illogical commo tion with some mixed lines, thrown inside the fram

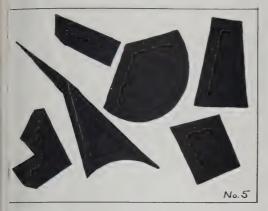
without any order.

Every picture, by having a line composition, idefined in advance as to mood or effect, regardles of what it represents. A smart artist will alway try to help his effects by selecting the right kind of line composition fitted to his idea, while an unso phisticated one will try to express dignity with a agitated line system, etc.

Spots which also are called space, areas, patche and masses have the same property as points an lines—they can express moods and meanings with

out describing anything in particular.

A perfect circular spot, centered in a square, wi embody perfection, solemn, reliable, dignified order liness. A raggedy, irregular spot somewhere nea the corner or edge of the frame will give you the



eeling of capricious, unreliable, uncertain, but intersting slovenliness.

From aloof, haughty splendor, majestic, grand

tateliness to crazy, cruel, scattered disorder everying can be expressed by mere spots, never depictig a realistic object of any sort.

One or more spots in relation to each other and the frame constitute the mass composition of a icture. The arrangement of these spots, gathered ito kindred groups or else scattered all over the icture, will determine the emotional nature of the

icture.

Many artists start out making their pictures by tying out the spot composition in advance. They 'ill scatter the spots if they want to excite you or lse gather them in stately groups if they want to get ou into a festival or dignified mood. This is not lways done consciously, more often subconsciously.

Now these lines and spots may be beautiful or 1ey may be ugly. But, of course, I could not tell ou which are which; I only know which I like and hich I do not. Stiff, mostly straight, evenly broken, eometrical, mechanical looking spots and lines I o not like-I don't think they are beautiful. Fanastic, irregular, but not too much so, playful or ublime, but not stiff, gracious, capricious lines or

pots I like—I think they are beautiful. Here is an example (No. 5) of ugly spots and ne of beautiful ones (No. 6). Very beautiful ones bound in Nature and in good pictures, but are hard make up. The claim is made that great artists re using beautiful lines and spots in their pictures, ust like good builders use good stones and bricks 1 their buildings. Sometimes an artist wants to roduce a harsh and abhorrent effect on purpose;



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then he will use spots and lines which he otherwise would never consider for a minute.

In arranging lines and spots within the frame artists must consider Balance. What is balance? Literally it means even weight. If you place weights into the two trays of your chemical scale, they will balance only if they are quite alike. Weight is represented in pictures by dark spots. Draw an oblong, place one black spot into the left half of it and you shall see how the frame will seem to tip over to the left; place another or smaller spot into the right of the oblong and you will see your balance restored. Of course, it is not necessary to use exactly the same sized spot to do this, for you may balance in picturing-making not only with weight but with interest. If you would have placed on the right-hand side some small but interesting little figure, that would have balanced the composition too. This balancing goes for the top and bottom of the picture as well. If you have all your dark masses on the top half of the picture, the lower end will look empty; also the reverse will look wrong, you will have to place some weight or some interest into the upper or lower half of the frame to balance your masses.

Take some pictures, draw a vertical line down the middle of them and then see how they are balanced. You may find some mighty wabbly ones. Then try to improve their balance by adding or taking away from the masses. Never forget, however, that balance is an uncertain quantity. Something may look perfectly balanced to you, yet completely unbalanced to somebody else. This is presumably due to difference of opinion whether this or that is interesting

or not.

If you care to study your mass composition, take some pictures printed on thin paper, preferably with a white blank back. Then cut them to their composing spots with a pair of small scissors. Reverse them and put them on a black background, to see them quite clearly. (The white back of the spots on the black background.) Then you can decide whether you like those spots or else you don't. Compare celebrated paintings with common snapshots this way and you will learn a lot about spots.

If you have time and like to do this, compare some cubistic and futuristic pictures to conservative ones by Sargent, Whistler or Velasquez and Rembrandt, or you may take good photographs by your pet photographer, and then some harsh commercial photographs, and you are bound to have fun.

Whenever we speak of composing pictures we do not think of spots and lines only, however. We think of images of people and things, like a head, a collar, necktie, coat, vest, background, furniture, etc., in a portrait and to bring them into relation to each other within the frame is what we understand to be composition. In other words, the spots add up to images and the arrangement of those images is our job when we are making pictures.

There are many rules relating to this particular business; they are different, some general, some individual to perhaps only one man. There is one rule, however, which seems to be very important to most conservative picture-makers, and this is: Have only

one idea in one picture.

Whatever that one idea is, there should be no competition to it within the frame. No picture is large enough for two or more ideas. Now what does this mean? Simply this: if it is a portrait you are doing, then it should be a likeness of somebody and not a figure composition telling a story. If it is an advertisement, it should not be a mere landscape or

a portrait without a poignant relation to the to-be advertised commodity. A cheerful, playful pictur should contain no sinister, abhorrent objects; religious one, not be mixed up with profane no sacrilegious ideas.

When you know what the idea will be, then see that it should be brought out logically, forcefully

clearly and as one unified picture.

What does "logically" mean? It means this: do not allow objects together within your frame which haven't got something to do with each other. The must have a reasonable relation to each other. For instance, a picture of President Lincoln would no look logical in a pilgrim interior, telegraph pole would look impossible on an ocean, or even in a primeval wilderness. A real battleship would no go on the prairie (excepting in a news picture o some sort).

"Forcibly"—what does this mean? Your representation should be powerful, striking, attention arresting. How is this done? One of the simples ways is to create a center of interest, or a climator to the picture. And how is this done? By selecting the most interesting part or parcel of your subject and placing it onto the most important spot within your frame. Then create the strongest contrast there, have the most interesting spots lead up with your line composition, keep that spot in the sharpes focus, apply your snappiest color contrasts, if you are working in colors.

These will feature that part of your picture over the rest and subdue the other parts so as not to

interfere with your main object.

It is up to you to decide what will be featured ir your picture and also to decide which location withir the frame will be the most important one for your

particular case.

Of course the center of the picture is the most important location in the frame, because everybody is accustomed to look there for the interesting parts. Few people will look into the corners or to the edge for the features. The center, however, is so very obvious a place, that most people would find it a little too commonplace—too dull to place the climax. The corners and edges again are radically different for the same purpose; therefore the space between the center and the edges and corners is the most natural place to locate the center of interest. And as to contrasts, the most striking one is the contrast of dark and light. Where the darkest dark and the lightest light are near each other, to that place to which your eyes will be attracted.

Look over a few pictures and try to locate that spot and see if it is easy to keep your eyes away from it. Then there is another contrast. If your picture is made up of irregular spots, non-geometrical, non-mechanical, of fanciful outlines, you will find that one or two geometrical spots will be attracting much interest to themselves. This is why the four corners of a square or oblong catch the eye anyway. The reversed situation is alike. If a picture is made up of regular, mechanical spots exclusively, one or two irregular spots will catch the eye, just like a Negro would in a white crowd. This often spoils a picture by establishing a false center of interest; one fault, by the way, which seems to be the most general one amongst all possible ones. I find that in eight cases out of ten something is emphasized in a photograph that the photographer never intended to emphasize, and something else is subdued, what the photographer probably intended to feature. How often does a hand and white cuff catch and hold the eye and keep it away from the face, mostly because the strongest dark and white contrast and a geometrical spotted cuff are so protruding that nothing else gets a chance? Contrast of direction of lines can help to establish a center of interest as well as difference of size. A large white spot with a small black spot, the white spot geometrical, with horizontal and vertical edges, the black spot irregular in it, will create a center of interest which will be impossible to beat.

Take a number of pictures, preferably your own, and look them over for the center of interest. See first whether you emphasized that which you wanted to emphasize. Then see if you could have found a better location for it than you did. If not, whether a little trimming could not help your location,

thereby give better punch and balance?

If you don't want to or cannot trim, see if by subduing some competing contrasts (darken the ights or lighten the darks) the picture would not mprove in punch and power and a more direct and ntelligent effect. Then take your camera and pose hings before it, the subjects may be of all sortsnteriors, still-life and, naturally, portraits. Try to ocate the center of interest on the ground-glass like you did on your prints.

Do not let the natural color deceive you. Take a blue glass and place it in front of your lens, or lo your experimenting with a straight Cooper Hewitt

ight to escape all color interference.

Then I said that you ought to present your subjectnatter clearly. What does this mean in a picture? t means that your images should not merge into ach other. A good picture carries far. This means hat the composing images of your picture are clearly listinguishable from far away. A good photogapher's work can be recognized as such from the other side of the street. Images can merge into each other by point, by line, and by spot or mass. f two or more objects seem to touch each other ust in one point, or they touch the frame at just one point, they seem then to stick to each other. Regardless of whether any depth is intended to sepaate them, they will seem to be quite near to each ther, thereby obviating all perspective depth. This ought to be avoided by letting them cut a little into ach other or separate them a bit. Again images nay merge by line. If the outlines of two objects neet just at a tangent, they will seem to stick to ach other; they also may seem to stick to the rame, if they touch the frame at a tangent. There s danger of sticking or merging when the outlines 'ust continue into each other. For instance, a elegraph pole's outline continues the outline of a ree. A picture frame in the background continues he outline of the head. Perspective depth will be estroyed thereby. If you want to have a third limensional depth in your work, this will not allow ou to have it.

It is obvious that something dark will merge into dark background just as something light will merge not a light background. If you don't want your bjects to merge into the object or background ehind them, make them different from them in arkness. You will often find portraits where the hadow is of the same darkness as the background. You will notice that such portraits do not stand out, hey merge into the background by spot, mass or one, and the face looks transparent as if made of lass.

Look over some paintings and photographs for uch faults. If you find some, try to improve them nd see if the clarity of the picture will not win a lot.

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Remains the question of unity. A good picture seems to be made out of one cast, fused together so well that you could not take away any part or parcel of it without damaging the effect. If you see a picture, part of which seems to be falling off, for it seems to be tacked on to it just by accident, then you will not call that a good composition.

There should be a communication between the different parts of your pictures and no lines or masses should cut across them, so as to separate the pictures into two distinct halves. Vertical and horizontal straight lines have the tendency to do this, also corners are easily cut off if you do not

ook out.

Let us now sum up. Out of points lines are made, out of lines spots are made. Spots add up to images of people and things. We arrange pictures out of images within a limit or boundary which is called the edge or frame. The mode of arranging these images decides your style of composition, for this activity is called composing pictures.

Lines and spots can mean something without describing anything in particular; they may be ugly or beautiful according to the maker's and onlooker's taste. This question cannot be decided to full

satisfaction.

The nature and character of the subject-matter, as well as the mode of composing them, will decide whether you are a good picture-maker or not, for this will decide whether the onlookers will like or dislike your pictures. This is the last instance, and if the verdict is adverse, it can be appealed only to a later generation, sometimes very successfully.

There should be only one idea in one picture (if you are a conservative in feeling) and this should be brought out logically, strikingly, clearly and as one. To do this a center of interest should be established.

Care should be taken that the composing images do not merge into each other and that the final result will look unified—one picture out of one cast. Then present your picture to the public and here is hoping that they will like it.

સુંદે

Who Are Your Competitors?

FRANK FARRINGTON

When a photographer thinks of his competitors he always thinks first of the other studios in his own city. A good many photographers think no further than that in estimating their competition.

To underrate competition, and to fail to realize how much of it there is, and just what and whom it comprises, means to lose because of the many kinds of efforts made to get people's money.

Your leading competitors are, of course, the other photographers in your city, but they are only a part of the competition you must face.

There are the photographers in other towns not far away. You may be right in thinking that the people in your town are not going to patronize the photographer in another town 20 miles away and no larger than your own town, with perhaps less reputation than you for good work. But what about the people living between your town and that other town, people who might come to you or who can go in the other direction All the studios around your town within a radius of 20 miles or more are competing with you, if not for the business right in your town, then for that outside and within trading radius.

There are some important studios ir greater cities in your part of the state, and these may draw upon your town to some extent for portrait work, if they have sufficient reputation, though this, probably, is not an important factor in competition.

What is an important factor is the competition of other kinds of business. The jeweler, the motion picture theatre, the furniture store and many others are competing with you for the money in the consumer's pocket. Good photographs cost money, and the average individual has only a limited amount of money to spend. What he spend: for jewelry store merchandise he canno spend for photographs. The merchant with enticing and alluring window display. have the advantage of you. Their display: make people want the goods they see. The photographer must make people want hi services by appeal to other senses and inclinations than the desire for ownership.

The photographer's displays to the passing public operate only in limited degree to make people want photographs. The appear that is to bring trade must be advertising that is successful in interesting people in the reasons why it is a good thing to have their pictures taken.

The advertising must make photograph seem so important that they will seen preferable to some other desirable thing exhibited in a store window down the street

It is this situation that makes a genera campaign, a co-operative campaign by the profession, seem so essential. It is such a campaign that will keep before people the esirability of having photographic work one. It helps to keep people sold on phoography and it leaves the individual phoographer in a better position to use his own dvertising efforts to advance the interests f his own studio.

It is plain enough that in any city, where he merchants are exceptionally good adversisers and the photographers are not good dvertisers, the studio business is going to all to a low level. On the other hand, in city where the photographers are good dvertisers and the merchants ineffective in their advertising, studio patronage is going to be heavy.

It is important that some thought be given this matter of whom your competitors are nd what they are doing to get business, to induce people to spend with them money hey might otherwise spend with you.

There are some families who have so nuch money that they can get anything they vant. They do not have to go without phoographs because they buy a radio outfit. Infortunately such families are the exception. The average income makes it necessary to economize in another direction for ach considerable expenditure in one direction.

Every photographer must face his indiidual photographic competitors, but he must also, as must photography as a profession, face the competition of other lines of busitiess making their appeals to the people's curses.

*

Color Problems

J. R. HALL

The correct, or perhaps I should say the rest, representation of colored objects in nonochrome, is something which cannot ltogether be expressed in a number of ules. To say "Use orthochromatics for rellows and panchromatics for reds," is all ight so far as it goes, but it does not go far nough and it takes no note at all of certain erious exceptions.

The problem is first of all complicated severely by the necessity at times to use screens, a necessity which in itself requires careful judgment and selection. The all red object can be portrayed on a panchromatic plate without any screen. The red and blue object wants a screen of some shade of yellow to hold up the blue. Just what shade depends on the desired result. Quite a big problem.

But it is the exceptions to the rules which are likely to give us the most trouble. In my own small practice I am frequently photographing motor cars. There is a shade used fairly often on auto bodies called "primrose." I call it "lemon." Being yellowish, it suggests at once an orthochromatic, providing, of course, that no red lines or lettering are on the same vehicle. And, given a very full exposure, an ortho will do the job unscreened or with a pale screen. considering its paleness and its visual brilliance, I find it photographs very far from white, particularly if an exposure happens to be a trifle short. I usually have far less trouble with gold lettering than I have with "primrose." Red is another deceptive color. It has been said on good authority that a panchromatic plate records only about 10 percent of the red intensity. What plate this is I do not know. I use two, Illingworth and Agfa. The latter gives a good idea of red, with or without screen, providing under-exposure is avoided. former will give reds that print white, if you only over-expose a trifle or use a bright yellow screen. To differentiate between red and yellow with this plate, I have had to use a pale green screen at times.

Recently, I went out to take a building which was partly red and partly greyish greeny cement. It was covered liberally with gold letters, too. The large amount of red suggested a panchromatic plate, but on trial, this only equalized the two patterns in the wall, doing away altogether with the secondary outline. Very little difference was seen between the cement and the gold either. The use of a yellow screen made

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Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. hings worse. The use of a pale green creen darkened the red parts well, but did tot seem to help in settling the differences etween the cement and the gold. Eventually, waited till the sun was across the letters t such an angle that they all glinted towards 1y selected standpoint. I could then get the aree phases of the picture all distinct, but I ound an ortho was as good as a panchronatic, for by rendering the red parts very ark it gave contrast and life to the whole

Here is another case where some advanage was apparent in ignoring the general ule for reds. A sign painted blue, with old letters lined in with red. This red hadowing was very effective and could not e overlooked in the photo. A panchromatic, creened yellow to control the blue ground, ave the gold letters practically pure white. and the red lining very nearly white. Nice, ut not quite true. An ortho, screened ellow, gave the blue and gold in terms milar to those by the panchromatic plate. 'ut the red lining this time was black. Not ue, but much more effective than the other. There are times when a panchromatic nulsion is imperative. But very often, the Idition of a screen is not imperative. The

ed-sensitive plate, so much the easier.

esults only matter, and if a useful result,

ith something to recommend it, can be

ptained by an unscreened plate, or a non-

The Question of Discount

If a manufacturer sells to a photographer for 1% off, and allows another buyer 20% off, cause he buys more, has the photographer any dress?

This point came before the Circuit Court of ppeals in National Company vs Federal Trade ommission, 299 Federal Reporter, 733 and settled 1 interesting point in reference to the right of a anufacturer to discriminate on the quantity of oods bought.

In this case the evidence showed that a manucturing company gave a graduated discount, used on the quantity of goods bought, and allowed is discount to "chain-store" buyers, but refused allow it to individual buyers who attempted to ol their purchase so as to get the larger discount. The Circuit Court of Appeals ruled that the ederal Trade Commission has no authority to

force the manufacturing company to cease discriminating in this way.

"We conclude that the sales policy of the seller obviously does not affect the public interest, nor deprive it of anything it desires. It is a practice which is recognized by manufacturers, and is inoffensive to good business morals. It was an error to direct the sellers to the individuals who pooled their orders or purchase or who bought on a co-operative basis. While a certain store owner may handle more goods, because of his ownership of more than one store, this is but the result of healthy competition. A manufacturer cannot be expected to adopt a uniform policy that is appropriate to meet the small buyer and the large buyer. There is a discrimination between the larger buyer, such as the owner of a chain store," said the Court of Appeals, and the United States Supreme Court refused to interfere with the

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Mr. and Mrs. W. H. Erskine, Battle Creek, Michigan, leave the early part of September for quite an extensive vacation trip through the west, and anticipate taking in the P. I. P. A. Convention in Los Angeles.

The death of Mrs. Towles, of Frostburg, Md., mother of Will H. Towles, Director of the P. A. of A. Summer School, on August 22, was a sad blow to Mr. and Mrs. Towles. The students attending the School and the many friends of the Towles join with us in extending our heartfelt sympathy in their time of trial.

Word has been received of the critical condition of Cliffe Reckling, Hammer Dry Plate representative. Cliffe endeared himself to the hundreds who have the pleasure of knowing him, by his extreme patience with "the other fellow's problems," his genial good nature and good fellowship. It is the hope of Cliffe's many friends that he will recover and they will again have the pleasure of seeing him.

Practical demonstrations which will show what can be accomplished with Holliston Photo Cloth in White, Gray and Blue, and also the mounting of photostat prints and photographs back to back with Holliston Photo Cloth adhesive on both sides, will be given at the various authorized dealers throughout the country between now and December 31. The itinerary planned takes in the prominent cities of the middle west.

The police of Camden, N. J., have been notified of the existence of a new pest in the person of a flashlight photographer who is interfering with programs made for spoony young people by Cupid. Somewhere between Warwick and Chew's Landing is a quiet retreat known as "Petters' Heights," and the complaint from there is that an inquisitive and persistent person who might be about better business, is taking shots when he shouldn't orter.

For the purpose of greater coöperation and giving better service, the professional photographers of St. Petersburg, Florida, have met and elected officers of an association for greater activity. The officers are: President, William Kirby; Vice-President, Lulu Smith; Secretary, R. Todd Dean. All members of the association are members of the national organization and contributors to the national advertising fund. This organization expects, at the winter meetings, to entertain visiting photographers. Lectures are planned and a husky committee has been appointed to prepare a big stick for "fly-by-night" photographers who flock there every season, pay no license, impose on the public, cash, and flit.



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'DL. XLI

Wednesday, September 14, 1927

No. 1049

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Editorial Notes

'Coons

Possibly because the doings of our Cal's It 'coon, Rebecca, have appeared so often it the daily prints of late, W. J. Finley, of I averton, Ore., has produced for the rovies an instructive reel showing the I bits of these versatile critters.

For one thing, he shows that their favori meal is of fresh eggs.

They grab an egg, run to a dark corner ad hold it between their paws as a squirrel hids a nut. The top of the egg is bitten and the contents worked out with the tingue. Then they eat the shell, just as a a ld would the tail of an ice cream cone.

Motion Pictures

A rather interesting comment on motion pictures comes from the Vatican warning Europeans to defend themselves against the influence of American educational motion pictures. These pictures constitute a "deadly poison capable of deleterious effects on European civilization."

"Americans have built monstrous houses of fifty or more stories which scrape the skies. Among other things are allusion to the works of one Henry Ford, and the industrialism of intelligence. They remind us that the soil of Europe is the remains of ten civilizations and so on."

The conclusion which might be drawn from such remarks is that such humble articles as the flivver should not be shown to the common people or material comforts advertised, else ambition might be stimulated to demand things which are shown in motion pictures.

Many a traveler has returned from foreign lands, where natives are skeptical of what they hear or read of this country. The spread of the movie has given pictorial form to these ideas, it being universally recognized that the eye of all the senses is the principal source of information. The motion picture has interest. While in some respects it may be censored, it is hard to imagine an enlightened world which could succeed in convincing even the lower masses that in general the pictures they see are always untrue. Our very common expression, "Don't you see what I mean?" has a psychological significance—one which indicates that a picture is a composite idea. One picture is worth a thousand words is a saying which is sometimes heard.

*

Moving Bacteria

For three minutes a motion picture flickered upon a laboratory screen in Rochester, N. Y., recently. In the picture were what seemed to be animated sausages; they separated, grew and multiplied.

They were bacteria magnified 2,000 times, and photographed in action by a motion picture camera fitted to a microscope.

To perfect the apparatus required three years of experimentation by Dr. Stanhope Bayne-Jones, of the University of Rochester School of Medicine, and Clifton M. Tuttle, of the Eastman Kodak Company's research laboratories.

The pictures were those of growing cancer cells. What took three minutes to show, had taken forty-four hours to photograph.

36

In Restraint of the Burglar

Combinations of capital to prevent the laboring man from making a good living are illegal. This has not always been so; for even a casual reading of Karl Marx shows the extent to which the poor laborer was exploited during and before the nineteenth century.

Lawful or unlawful, modern invention has seriously interfered with the business of burglaring, safe cracking, second story operations and kindred industries. The development of finger printing makes it necessary for burglars to wear gloves; a net work of wires, charged with electric currents, guard bank vaults and other sorts of safes; let the needy night operator but touch the least suspicious looking object, and instantly a

flash light leaps up and a camera opens coof a steel case and he is "mugged."

The latest invention to restrain to burglar in the regular practice of his profession is thus described in an exchange:

"You can't win," say police placar; to crooks.

Fresh reason for the statement was announced by John E. Seebold, of Rocheter, N. Y., recently. Assisted by Genel Electric Co. experts, Mr. Seebold had pefected a detective camera for installation applaces likely to attract burglars. As son as the burglar (or any moving person robject) passes between a fixture sensitive light at one end of the room, and a light to the other, the camera quietly takes any number of pictures, up to 160 of all that is happening in front of it. Even tampering was the light, by which the camera "sees" of record intrusion, puts it into action.

3

Canadian Photographic Surveys

A high tension electric line is to be but from the Ottawa river to Toronto. A street by old methods would have been expesive and have taken many months to accoplish. The country to be traversed has been mapped from the air in such a manner assigned were one to make the voyage in clear day in an airplane. Not only does to air map show the way around physil obstructions like lakes, rivers and hills, it it will be of assistance in securing led rights of way.

The shortest line possible is the thig desired. The route must avoid village farm, school and similar buildings and a general, the power line must not dame existing property. Existing maps we found inaccurate as to position of lake highways and township lines.

Two sets of oblique photographs we taken, one on each side of the propoid center line to give information of as wida strip as possible.

The photographs were taken at an altide of 6,000 feet, care being taken to mainin that level to avoid distortion of the results.

A feature of the air-map is that by its id, right-of-way agents have been able to out and get options and easements for ght of way without preliminary field work. has been possible to show owners of property the exact location of the line without aving to go out and tramp the fields and goods. Curved power lines are very expense by reason of special bracing required, the air-map has enabled the engineers to by out the line with numerous straight retches of as much as ten miles in length.

*

Transmitting Whole Newspapers

Research workers of the Marconi Cominy have brought appreciably nearer the ty when facsimile transmission will be one on a large scale. The process is an laptation of that by which photographs by ireless are being transmitted. By this ethod, it is claimed, it will be possible for hole pages of newspapers to be filed at one end of the line and be received at the ther in form of facsimile photographs.

36

Photographic Astronomy

The Lick Observatory, on Mount Hamiln, California, is provided with everything odern and up to date in the way of instruents for astronomical research. What the onster telescope fails to reach unaided is ought under observation by the spectrotope, and when that instrument weakens, esort is had to photography.

One of the distinguished professors of e University of California, of which the ck Observatory is a part, has been searching about in the back lots of the unirse and has turned up a star which he says 96,000,000,000,000,000 miles distant from 19th, and right on the edge of nothing all.

Now, far be it from us to disparage the

findings of scientists, but we must say that such coarse figures as the above are indigestible by the taxpayers, in good and regular standing, who support institutions of learnings, and incidentally pay high-brow star gazers a regular, if moderate, salary.

The general run of us would be much more interested in the publication of intimate photographs of the moon and the home-grown planets than in hazy accounts of celestial bodies that may have exploded into smithereens and ashes ages before Adam—their light, delayed in transit, still coming to us.

Let the professors file such records in a card index, accessible to whom it may concern, along with data as to the number of drops of water that have gone over Niagara Falls since the birth of George Washington, and how many grains of sand lie within the corporate limits of Atlantic City, N. J.

38

Uncle Sam's Big Camera

Those who have visited the Geological Survey in Washington know of Uncle Sam's camera which tips the scales at the modest weight of three and one-half tons. It hangs from the ceiling, and responds to a touch in focusing.

It is all metal except the rubber bellows. It is electrically operated and scaled exactly. When a copy of a certain ratio is desired, an electrical contact is put on at the indicated point and when the lens arrives at this spot, a light flashes. Similarly the copy board gives its own signal. The camera is worked with a prism and this means the copy board travel is at right angles to that of the lens.

The optical parts are in rigid alignment and as there is practically no flexure, as in smaller cameras of wood, very little fine adjustment is ever needed, although means are provided for this.

The holder is fixed in the dark-room and is equipped for dry plates or wet plates, with half-tone screen holder, drip troughs and a rubber curtain acting as a shutter. If desired, the apparatus may be operated from within the dark-room.

C. Francis Jenkins

An indefatigable inventor and an unsinkable optimist is C. Francis Jenkins, of Washington, D. C. Every little while he comes forward with some improvement, or a real discovery. His latest is to put the kick into a starting airplane.

Photography, however, is his strong suit and his first love. Many and valuable have been his contributions to that art. Patents relating to motion pictures, which he took out some thirty-five years ago, were sold for less than the present weekly salary of some of Hollywood's movie stars.

With one associate and a limited "roll," he started a movie show in Atlanta, Ga., at the end of the midway of the Cotton States Exposition in 1895. Some of his reels were as long as 100 feet!

He did not succeed in wishing the movie habit on the public, for his show burned up one night. He had a fine line of experience for his labors.

The Jenkins launching device for airplanes is calculated to take the place of the long runways at airports on which planes acquire momentum before taking the air. It consists of a short section of trestle like a roller coaster. The plane is pulled to the top of an incline, some thirty-five feet high by a cable. Gravity and the plane propellers send it down at great speed. By a gentle curve at the foot of the incline, the plane reaches the level and "takes the air like a bird."

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"Toppie" Edwards

The Topical Press Agency is a great institution, and W. G. Edwards is its president and principal stockholder. Its main office is nominally in London, England, but in reality it is where "Toppie" is.

The T. P. A. is said to be the world's greatest photographic agency, because "Toppie" keeps it right up to date. If you want a picture of anything anywhere, "Toppie" has it ready for you.

Greatly impressed with the progress of a

British colonization scheme for Alber, called the "Three Thousand Families" "Toppie" has just been out in the Canadia Northwest to see about it, and he will has actual pictures to set before certain overses critics who have been knocking the "Three Thousand Families" scheme.

Meeting a train carrying settlers under to scheme, Mr. Edwards traveled with them their new homes in Central Alberta where took pictures of them being settled on to land, showing the hearty welcome according them by their neighbors, and the splendly arrangements made for their comfort and convenience.

For instance, he says: "One family, saw settled, after only a short time, he acquired chickens and young pigs, a ca, seed potatoes and goodness knows what els, all given them by the neighbors, just to set that they had a proper start. The necomers are good people, who never have he much of their own but household furniture. Now you can see them marketing their produce and they are thrilled with the thoughthey will soon own their lands." "Toppiwill take some 3,000 plates back to Londowith him with which to confound the knockers.

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A Word of Thanks

I wish to extend my thanks and apprecition to all the ladies who so kindly assisted in selling banquet tickets at the New York Convention in July. I am taking this was of showing my gratitude for the assistant they gave, because it was impossible to set them personally after the banquet. It was hard work, owing to the extreme heat, be once more the Women's Auxiliary and the New York Committee "put it over."

Through the generosity of the Manufa turers' and Dealers' Entertainment Committee, a nice commission comes to the Auxiliary for our work, for which we month heartily thank them.

Mrs. Howard D. Beach, Chairman Banquet Ticket Sales Committe



MINYA DUHRKOOP

HAMBURG, GERMANY



MISS I. DEAL TALKS ABOUT RE-SITTINGS

P. S. Miss Ideal:—What is the nicest thing to do with a pest who brings in two children for both on one photograph and then each singly, and only has a dollar to pay as a deposit on a \$16.00 order? Then she does not like the proofs and tries another photographer, or better still, she asks for a resitting?—X X X.

The above was sent in to the editor of the Bulletin of Photography as a postscript to a letter upon some other matter, for it reached us in the form of a slip of paper clipped obviously from a larger sheet and signed by some initials that we did not recognize. Consequently, we will have to forsake our usual plan of signing all letters with the name of the state from which they come—for we can't tell which of the forty-eight is responsible for this query. Therefore the chain of X's by way of signature.

Note that our unknown questioner wants to know what is the *nicest* thing to do, under those very trying circumstances.

Naturally, the nicest thing is to go ahead and give her the re-sitting, and probably it is the wisest move at that, for you have already sunk the price of three sets of negatives and you might as well try to make the situation pay for itself by spending a little more in a final effort to please her. Then the sixteen dollar order—if you get it—will just about bring you out even. If you don't, you won't have lost much more.

By all means try to make her place a further deposit before making the re-sitting.

If she does not want the re-sitting, but goes to another photographer, the only thing you can do is bill her for your wasted efforts and materials. But you can't make her pay this material charge without spending more on the effort than you would get out of You can keep billing her or send a collect to camp upon her trail, but it will scarce be worth your while to sue for it and start probably knows this.

Therefore, it is our opinion that yobest plan is to take your loss and make the experience serve as a lesson for you. Why Because your mistake was made in the firm instance when you took three sets of neg tives on such a scanty deposit. If you we willing to take the risk, you should not corplain at the results, for you certainly know that it was a risk!

No one who is likely to place a good ord expects you to make so many negatives of such a feeble deposit. She will either pr a good deposit, or think you should do without deposit. Putting up a dollar or twi is worse indication, to our thought, the indignantly refusing to pay any. For some really good customers have been spoiled the photographers who have eagerly soug to make negatives of them for nothin Naturally when they go to a photographer their own accord they expect the same treat ment. You will have to have a good enoug judge of people in your reception room decide whether they really want picture when they come to you for a sitting of the nature, or whether they are just looking f excitement or the sop to their vanity th good proofs would afford.

But the person who offers you a doll is not going to place a very big order an way, and you are not justified in taking large gamble. Get a reasonable deposit do not make the sitting—or make only few exposures of the two children togethe which is probably what she is most likely order from.

Suppose she says:

"Why, I didn't know I was supposed to ay anything until I got the pictures and a ollar is all I have with me. But I want the ictures taken today, because I am a busy oman and it is a job to dress two children id get them up here, and I don't want to through it all over again. I don't know hen I could get another chance. You see, weir father is staying home with the baby inday while we are here."

In that case you will have to decide rapidly hat is best to do. Little Miss I. Deal, hen faced with a decision of this kind, sually says:

"Well, this is very unusual, but I tell you hat I will do for you. You may go ahead id have Mr. Blank make negatives of the ildren, since it is so hard for you to get re, and then you can bring me the balance the five—or ten—dollar deposit when you me in for your proofs. I will simply have thave it before you see the proofs, for I rally ought to insist upon it now, but I will take an exception in your case, since you if not understand that all good studios rquired deposits."

This speech clears the air. If the woman ces not seriously want pictures, but just to proofs, she will balk at the decision, and liss Deal will know that the firm loses less losing the sitting than by making it. If agrees, it is a pretty safe bet that she all bring the rest of the deposit with her wen she comes for the proofs, for it has len made very plain to her that she will not so them if she does not. Miss Deal positively refuses to mail the proofs, unless a ceck is first sent in. This woman is this woman is the proofs of the proofs.

The studio that does invitation work and fe sittings should nevertheless demand doosits from all except those to whom invitions have been issued. All people are not eally good risks, and the intelligent photorapher gambles only where there is at lest a fifty-fifty chance of his winning.

t seems to us that the "special offer" is a nich safer bait than the free sitting, because

the special offer can give a considerable price advantage to the customer, without eliminating the deposit, which is the photographer's hold upon his customer. Even if a woman does not like her proofs, she will have a re-sitting if she has paid a deposit, whereas if she has not, she just gives up in disgust, because it seems inconvenient to bother going down to your studio and sitting again.

It does not seem to us that you have any right to charge her for the re-sitting; but neither has she any right to demand her deposit back in case she is unwilling to have a re-sitting. So you are protected.

Of course, there are two sides to the deposit question, and the ideal situation is the one in which the customer pays for nothing until he is absolutely satisfied, and you take all the risks. That is certainly giving the maximum service, but leaving yourself absolutely unprotected in this way also makes business harder for all the other photographers who suffer in comparison to your painless system, and perhaps you can not afford to do it anyhow. That is something experience must work out for you. No one can tell you.

We do not advocate all free sittings. We merely point out that there is a reverse side to the shield, as the young city woman found out when she went out into the country to teach school.

The class in arithmetic was before her. She said:

"Now children, if there are ten sheep on one side of the wall and one jumps over, how many sheep will be left?"

Up piped a little tow-headed daughter of a farmer.

"No sheep, teacher, no sheep."

"Oh, oh," cried the teacher, reproachfully, "you know better than that! Think again. If there were ten sheep on one side of the wall and one jumped over, there would be left—nine."

"No!" persisted the child, "If one sheep jumped over, all the others would jump over, too. You know 'rithmetic, but I know sheep."

Why not take advantage of the fact that summer and early fall are the recognized seasons for specials in all lines, and get out some salesmen or direct mail on special offers?

We seem to concentrate most of our advertising and sales efforts on the rush seasons when really we need it least. Let's extend ourselves a bit and see what we can do to brighten up the dull season. Maybe we can get quite a few of the children who will ordinarily throng our studio in October and November in before then, if we try hard enough. Let's offer considerably reduced rates, good only until such and such a date. Let's stress the advantages of having the Christmas pictures made before school interferes—while the home gardens are lovely as background—while the photographer is less rushed and can give your work more individual attention, etc.

Summer is a fine time to pick up a lot of copy work. In soliciting copy work, many photographers have found it best to use personal representatives, and those men who have had some experience along these lines, so they can quote prices and sizes right then and there to clinch the sale. It takes considerable experience to determine how far a copy can be enlarged without losing likeness and quality, etc., and the hundred and one little points that go to make up the copy game. If the person addressed must come in to the studio to get information and place her order, the point of personal solicitation is lost and the effort in nine cases out of ten is wasted, for she won't bother to do it.

But if the solicitor then and there can quote all details of price, size, and finish, the sale can be closed. Everyone has something or other he wants to have copied in order to preserve it, but it takes a personal call and a man waiting at the door to bring him to the point of definite action. That is why they made so much money in the old days with the hideous colored chromos in great oval frames with which the country districts in particular were flooded.

Your representative should always suggest

that the prospective customer call up the studio and make sure that he is an authorize representative before she entrusts him with her valued old pictures to take away for copying. There are too many men going around and collecting a dollar or two of deposit, walking off with the old pictures are dumping them into the nearest lake, to make it safe to chance treasured photographs. The representative should always make this pla and warn the customer.

We believe that at this season you couget some results from a direct mail job a copies—say a series of three letters sent of at intervals of ten days. But you will have to be as specific as possible. Most "copyletters that we have seen are so vague at rambling that they would never bring an one to the "sign-on-the-dotted-line" pitch and enthusiasm. It takes considerable study at thought to get out good letters. You can never tell, from your viewpoint, what the customer is going to get from them. Lily the boss who looked up in surprise and said.

"What! You here? Did you read n letter?"

"Yes, sir," said the boy, "I read it inside and outside. On the inside it said, 'You a fired.' On the outside it said, 'Return | five days.'"

If we can just make an effort to bring extra business now when things are ore narily slow, we will get far greater joy or of the profit that we know we will get from the Christmas business than if it has to profit to make up the losses incurred in slow sets ons. Every month should pay for itse, no matter which month of the twelve it has pens to be. This can be done, for hundred of just average photographers are doing year in and year out. Put in that little extra effort. It's wonderful what just the "litter bit more" will do!

DEATH OF CLIFFE RECKLING

Cliffe Reckling, well-known Southern repsentative of the Hammer Dry Plate Co., died & September 7, after a lingering illness. He wi interred at Savannah, Ga., on September 9. Or condolences and that of his many friends in Dipare extended to Mrs. Reckling and children.

Shall I Move?

C. H. CLAUDY

It is a question which many business men ave to face—photographers among them. 'he landlord raises the rent; the lease runs ut; there is a fire; the town grows away rom the old location; a dozen reasons cause s all, at times, to consider the necessity of loving our business Lares and Penates to ome other, presumably better, location.

Let us suppose that a man sells peanuts or a living. On every bag he makes five ents profit. Twenty bags, one dollar profit. It is at the corner of Umptyum Street and hosis Avenue, where he pays a rent of the dollar a day. His normal sales and rofits are such that he has two dollars a day ear to put in the bank.

Some one offers him a lease on a store of irther down town, where he will have to be in the dollars a day. If he does no more usiness, he will lose money. But if he can ll peanuts down town so that he has five ollars a day profit, beside the five dollars nt, then he should move, of course.

Translate peanuts into photographs.

How much more can you sell in the new leation than in the old one? That is the first question you have to answer, if you not the new location for a higher rate than the old.

This is not to be guessed at. It won't do it say, "Oh, of course, I will have more pople come in in the new place. More pople come by there than passed my present location." That's a good real estate cerator's argument, but argument doesn't by bills. You must have something better than argument, if you are going to move with sufficient intelligence to make money of the say when the sufficient intelligence to make money of the say when the sufficient intelligence to make money of the say when the

Back to peanuts again. Peanuts cost five cuts a bag and sell for ten cents, five cents posit. If peanuts cost seven cents delivered dwn town, then one must figure on creased unit profits.

How much more will it cost you to make potographs in the new location than in the

old? Of course, plates, paper, salaries, etc., should remain the same. But there is always an expense of fitting, finishing, furnishing, in going into a new place. If it costs you five thousand dollars to equip the new place, you have to make a dollar a day more to pay the interest on that money; that's three hundred dollars to add to the additional overhead of the increased rent. Maybe three hundred dollars will neither make nor break you, but it pays to look after all the details of outgo, as well as prospective increased income, when moving.

Will you have enough space to expand in the new location? Is your business going to remain stationary, or do you expect it to grow? If the latter, have you enough room?

When you get the new lease, don't sign it until a lawyer has looked at it. Don't sign it then until your banker has seen it. There are strange things done in leases; you want to be sure they are not being done to you. Not very long ago a photographer sent me a lease (and I'm not a lawyer, either!) there was a peculiar clause in it. It was to the effect that all the provisions of the lease were to be subordinate to any financing which the building might have in the future.

I didn't know what it meant. But I suspected it meant that if the owner of the building couldn't carry the loan, and it had to be refinanced and the new finance corporation which took hold of it happened to want the location, they could order out the lessee. I told him I wouldn't sign it, and that he'd better see a lawyer.

Who makes repairs? Who heats? What kind of heat? Who janitors the place? Who insures? People put funny things in leases; and many a business man has signed a long and involved document thinking he was getting one thing, only to find he had something quite otherwise.

There is only one reason to move—to make more money. If you can't make more money, stay where you are. If you can

make more money elsewhere, it's foolish to stay. It sounds so simple, and it's really so difficult, because of the difficulty of determining whether you can make more money elsewhere.

Probably the deciding factor is convenience of patrons. It is true that some people will follow you, no matter where you go, but the new customer will not put herself to any great inconvenience, when your competitor is convenient. But convenience to patrons does not justify so heavy an increase

in expense that the profit on the new patronage doesn't more than equal the new and greater expense.

Think it over—once, twice and again. Talk to your banker. Don't believe everything the rental agent says to you—he's only trying to make a living, same as you are.

After you have done all this; after you have thought, and figured and worried, stay where you are unless you are *certain* that there will be greater profits to cover the greater expense.

Christmas Cards

"OLYMPIC" JONES

The manufacture of Christmas cards as a source of income from the scenic views in one's locality is something that most photographers are overlooking. The Christmas card business in the United States amounts to many million dollars each year, and the cards—as a rule, tinseled, gaudy repetitions of previous years—are making Christmas card manufacturers wealthy because photographers are asleep on the job.

There is no reason why every photographer shouldn't monopolize the Christmas card business of his locality, because people are anxious to get away from the use of the

stereotyped form of cards heretofore offered and are willing to pay more for cards that are designed to be more personal. The photographer can put more into a card than any manufacturer, because he can add that personal element that the stereotyped card eliminates and he can sell direct to the customer, therby putting the quality into the card that the factory must allow the salesman and merchant in commissions.

In trying to add the personal touch to Christmas cards, a certain amount of commercial advertising has been introduced into their making that destroys the sentiment and



eling for which they always have been and II be intended. Christmas is the time when throw aside formalities and forget dolos long enough to extend our best wishes our friends and customers, and there is sentiment yet coined that more fully presses the spirit of the message than that ain "Wishing you a Merry Christmas and Happy New Year."

If photographers would check up on the mber of cards used in their towns, they ould be surprised at the amount of money presented in them. It is not at all unusual r a single family to receive and give fifty rds. A nice Christmas card often serves e purpose of something more expensive. fact, many people who, in previous years, ve sent expensive gifts to friends at iristmas time, are now using elaborate rds instead. These obligate the recipient erely to an acknowledgment and convey e thought of good wishes as nothing else n. And they do not, in any way, interfere th any other gift the sender might wish to ike, but are appropriate to include with a it as well.

Business men are getting away from the lendar idea in many instances, using tristmas cards instead. Calendars, unless ey are high-class art calendars, too often go into the stove, along with the stereotyped Christmas cards. The business man of small means cannot afford art calendars, but he can afford a high-class Christmas card, and if the message is personal, the card will be stowed away with care, a far more permanent and effective message than a calendar could be, for, at best, its value ends with the year.

The photographer has the opportunity to serve his local patronage in a way no outsider can, and, if necessary, can make each individual's message differ from that of his neighbor by using different pictures on each order, yet the printed wording may be exactly the same, "Wishing you," etc., leaving space on the card for the name of the sender.

The type of picture to be used depends somewhat upon the customer, the nature of his business or his taste, but the beautiful local scene is always dependable, and is there to fall back on. Where there are children in the home, a beautiful card can be made by photographing the child or children and blocking them out with opaque, or their faces alone may be blocked out and printed on any size double weight paper desired for the card, either glossy or matte surface, and hand tinted with transparent water colors.



When coloring the gloss paper, the colors should be set a little stronger than on the matte paper, because the colors will tone down when the print is wet for ferrotyping. Such prints can be printed on single weight paper, then colored and mounted on threeply board cut to the proper size, and print the greetings on the card before mounting, mounting the print with dry mounting tissue. Four by six is a nice size to have the card. This will require a print about $2\frac{1}{4} \times 3\frac{1}{2}$, leaving the balance of card blank for the verse or message. Also Kodak prints can be mounted on the cards for the customer, if he prefers-many times he will have just the picture he wants to use. A picture of a home or store or an auto camp can often be used to good advantage.

If a more elaborate card is desired, 4"x6" matte or semi-matte paper (double weight)

may be used, printing the picture in vertical leaving a border of 1/4" with space enough at the bottom for the greeting. After the card is colored, dried and pressed, the edge may be hand deckled by placing the carbetween two glasses and tearing off the edges. This leaves them porous like blottin paper and the edges may be dipped in strong color to harmonize with the colored lining of the envelopes. This makes an unusually attractive card.

Christmas cards may be made up and the orders booked for autumn delivery during the dull seasons of the year, and when the holiday season comes on, the rush for Christmas cards at the studio will net man dollars for other items the customer decide to buy.

Try it out and find how easy it is to add thousand dollars or more to the busines this year.

Curb Your Pose and Watch Your Clothes

Warnings not to pose archly with a romantic upward look and to beware lest the style of the clothes that one wears gives away the age are among twelve rules laid down by the Berlin women's magazine, Aus dem Reiche der Frau, for women about to have their photographs taken. Here are the rules:

- (1) Never have your full figure taken, lest the fashion of your dress give away your age at some future date.
- (2) For the same reason, never have your hair dressed in any characteristic or conspicuous style, and, if wearing a hat, select one that might be appropriate for most any fashion.
- (3) Don't have your hair done otherwise than usual.
- (4) Before going to the photographer rehearse at your leisure before a mirror the most becoming pose and with the additional use of a hand-mirror.
- (5) When selecting your gown remember that most colors produce a different effect in a photograph than in nature.

- (6) Blondes may wear white, sky blu rose or dark blue, while brunettes shoul chose darker gowns. It must also be borr in mind that scarlet, amber and orang appear as dark gray, dark brown and evel black on a photograph.
- (7) Look pleasant to the verge of a discreet smile.
- (8) Consider the color of your hair an remember that a feeling of general well being is an important adjunct to a picture.
- (9) At the slightest indisposition, wit the resulting look of fatigue about the eye don't hesitate to postpone your visit to the photographer.
- (10) Never fail to ask the photographer advice about the color of your gown.
- (11) To appear as natural as possibly refrain from all affected posing.
- (12) Also avoid assuming the much mooted romantic upward look and the frequently seen ingenue expression, both of which are apt to appear ridiculous in picture.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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The Commercial Photographers at the National

July 25th Meeting

Mr. SCOTT: The Commercial Section will now we a session. All those interested in Commercial otography are invited to remain.

CHAIRMAN: This year we have things going well in the Commercial Section of the National, at I think we should take more encouragement and after this Commercial Section a little better than have done in previous years. The New York boys behind the Section 100 per cent.

Mr. Eckman and his Commercial Association in Iw York are doing everything they can while you immercial boys are here to help out in any way. If there is any commercial problem that we can help in solve in the field of organization with Mr. Eckny, we feel he is one of the few men who, having still the points of organization from the commercial standpoint, is willing and desirous of talking the you and helping you organize in your many lalities.

We want to get over something of these commerof problems as we go along, and in behalf of the law York Commercial Photographers' Association I cend you a very cordial welcome.

I am going to ask you to support Mr. Scott, who is worked hard and long in the past year to help it this Section way ahead of what it has been fore. It has been a very long, uphill struggle to this Section going and to get the proper comittion.

We have that recognition now. Your chairman is a member of the National Board, as you know. lep him there, support him, and see what you can to be here promptly at these commercial meetings, and bring in your questions.

Every man in this room can ask any question he tires. Bring your questions to these meetings her than stopping outside in the hall when it is sover. It will be much better. The question you let to ask may seem very simple and ridiculous to yi, yet it has every possibility in it the very questin that many of us would like to ask or are wonging about. Ask these gentlemen here so we can get in on them and be benefited by the answers.

am going to ask the commercial men if there are questions relative to commercial activities of prographers that they want answered, to come in all join this Section. This is your Section.

Mr. SCOTT: Mr. Chairman, ladies and gentlemen. Last year there was a so-called four-year program to be put into effect. It was to be a sort of a clearing house for commercial photographers. Every member—200 members in the Commercial Section—was entitled to bring his problems to us for solution, if it were possible. The Chairman was to correspond with them, get them to submit prints of their best work, then appoint a judge and committee and grade these prints into Class A, B, and C, and then publish a directory with that grading, so that you could recommend these men.

I was not for that Committee. I found it an absolutely impossible job, and I do not think any man on God's earth will ever accomplish it. You cannot get 200 commercial photographers, if they are in New York City, to submit you samples of prints for that purpose or to answer your letters in a year.

I tried to publish a directory. I had two hundred and some odd names. Just about this time this advertising campaign came up. I had the Board's sanction to publish this directory and give a copy to every member, but I found I had only a little over 200 names. Now to date, through this advertising campaign, we have 505 commercial photographers' names on our membership roll. In addition to that, 372 commercial men are portrait, putting the commercial first, indicating that they are more commercial than portrait photographers.

Now, this Fall we can publish a directory containing over a thousand names, which will be of real value to you.

At the Board meeting I had the pleasure of handing a Charter to the New York Commercial Section. They joined 100 per cent, fifty-odd men joined the National organization at one time, and I think we ought to thank Mr. Eckman, the President of that Association, for his efforts in bringing that about.

During the year I understood that the British Professional Photographers wanted a commercial exhibit at their May Convention, and I started getting that together. That was quite a task, but we finally landed that in London just about the time the Convention opened.

Over in London, when they have a convention, every photograph on the wall is catalogued and named, just like an art exhibit of painters.

They wrote me very regretfully, saying it came too late to be catalogued. It will only take a moment to read the letter.

"May 31st, 1927.

Dear Mr. Scott:

I understand that you very kindly undertook the collection of the commercial photographs in connection with Mr. Harry Fell, sent for our Congress. I feel I must write and thank you for the trouble you must have taken and the wonderful results of your efforts. They arrived in the nick of time and were hung and very much appreciated. Many of the pictures are masterpieces of photography.

I have asked if it is possible for say thirty of the examples to be retained for some time to form a folio to go round to our affiliated associations. They would do a lot of good if it is possible. The collection reminded me of the happy days I spent at your Con-

vention.

With renewed thanks and appreciation,

Yours sincerely, MARCUS ADAMS."

We are running our program a little better this year. In the last few years, the commercial men might be at the North Pole and the portrait men at the South Pole, and often there were things we were both interested in. We were on the fence, we did not know where to go.

Last year the program was so full and offered so much, that on several occasions, in our Commercial Section, there was no time to hold our meetings, and there was so much doing that we would report to a hall and we would find there was no one there even to listen, excepting the speaker.

I made up my mind that we would not have anything like that this year. If you look at the program, I do not think you will find we have overloaded it, and we have not slighted the commercial man.

The print exhibit this time is a little crowded. We could not help that. We have started another innovation. Our Judges met just before the Convention opened and they worked constantly until two hours ago. We had them go over these exhibits, and unless a photograph had a certain amount of merit, it was not put on that wall, and I am telling you we have almost a cupboard full that did not go on the wall. Seriously, the quality of that exhibit is very much raised.

That is about all the report I have. I want to appoint one Committee—a nominating committee. I will appoint Robert Baltes, of New York, Chairman; Grant Lee, of Washington, and Kenneth Spencer, of Detroit. They will bring in their report at our final business session, Thursday morning.

Our program calls for reports of committees. The one report I think you will be interested in is our representative on the advertising committee, Charles Kaufmann, of Chicago. I will ask him to make his

report

Mr. KAUFMANN: I have been speaking so much in the past six months to photographic meetings all over this country, that I take it for granted most of you have heard me, and if you have not, you have heard about our advertising, because most of the men that are gathered here are members and have subscribed to our advertising fund.

There may possibly be a few who do not know anything about this advertising, and I am not going to take the time right now to tell you about it.

The only thing I want to tell you is that you should be here when Fred Millis, our advertising counsel, will tell you how you can make use of the advertising that this Association is going to do for you.

Now, first, I want to clarify one situation from one point of view. The Advertising Committee is not a separate body from the National Association. The National Association and your membership, you yourselves, are running the advertising campaign.

We have been fortunate. We have received money into this fund beyond our fondest expectations, and we have notes in this report which should have come before this entire gathering. Unfortunately, the meeting was too long, but I will give it to you now.

We have funds in the Peoples Trust and the Savings Bank of Indianapolis—or rather trade acceptances amounting to over \$1,500,000. These are big figures. I am not used to reading figures like this—\$1,548,000.

There are people in this country who want to be shown, who are willing to subscribe to a thing of this kind only when they know that it is a success and those that were willing to make it a success have already subscribed \$1,500,000, and the balance of that half a million dollars will come in in the next two months.

Now, you would like to know what the commer-

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada If you do not know an Artcraft retoucher in your locality, drog us a line and we will gladly furnish name and address of one We make no charge for this service. Artcraft Studios, Inc. 3900 Sheridan Road, Chicago.

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Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

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Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY
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Thornton-Pickard Studio Shutters

FOR TIME AND INSTANTANEOUS EXPOSURES
AT EXACTLY HALF LIST PRICE

Write for list.

WILLIS & CLEMENTS, INC. 713 WALNUT ST., PHILADELPHIA, PA.

cial men did. I want to tell you something: the commercial men in this country are not asleep. They are the widest awake men in the whole photographic profession and this is something that I have never said before, the portrait profession needs the advertising. They need something to stimulate business, to make it a better business than it is

to make it a better business than it is.

The commercial business is already a great business. We are satisfied it is a big business. It is increasing. It is increasing at the rate of 25 per cent a year. Next year, in 1928, you will do 25 per cent more business than you are doing today, and if you are not going to get that 25 per cent, then it is your fault. It is here. All you have to do

is go after it.

I read a little article in a New York newspaper when I came down. It was written by Arthur Brisbane. I like to read his stuff every time I get a chance. He says in his column, "There is not any business which is any good that cannot be advertised."

Now, our business is a real good business, but we have got to stimulate it. We have got to make it better; we have got to make the public appreciate the wonderful things we are doing in photography, and the only way that we can do it is to do it by club advertising, by collective advertising.

The things that you have done you see on the wall. You have seen your first page in the Saturday Evening Post. You will find it in every trade paper and magazine of any consequence, such papers as Printer's Ink, the Nation's Weekly, and in numerous others that you have got in your book and that you are going to get in your Pathfinder, where these advertisements are going to be.

Do not be satisfied with that. Do not merely think, because you have given some money to this Association, that they they are going to make your busi-

ness better.

No, it is up to you individually. You find out through this *Pathfinder*. Read it when you get it. When you get it, find out how you can link your advertising, link your business, to this great national

campaign that is going on.

I am very enthusiastic about this thing, I can tell you. I could sit here for an hour and tell you about wonderful things that are going to happen, but I am not going to do it. The thing I want to impress on you is what is the membership, the commercial membership in this Association, and how much money have they contributed to this fund, and let me make this plain, that every cent that any commercial man gives to this fund will be spent for commercial advertising, and every cent that the portrait man spends will be spent for portrait advertising.

Now, this \$1,500,000 has been subscribed by the following: The manufacturers and the dealers of photographic supplies and materials that photographers use. Then there are the people that make frames, that have subscribed to this fund. The people that make the raw paper material have subscribed to this fund to make this a greater industry—those people have subscribed \$611,000. The allied

trades have subscribed-165 allied trades.

Twenty-eight hundred and forty portrait photographers have subscribed, and in those 2,840 portrait photographers there are 300 portrait and commercial photographers who have subscribed \$766,000.

Five hundred and five commercial men, strictly

commercial men, have subscribed \$169,000.

Now, for every dollar that any photographer puts in this fund, a like amount of the allies goes into that campaign, so we have subscribed \$169,000.

that campaign, so we have subscribed \$169,000.
We will take \$169,000 of the allied trade and put t in the commercial fund.

Commercial Photography
A Practical Handbook Explaining Modern

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains just how these splendid results can be obtained.

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Retouching and Finishing for Photographers

By J. SPENCER ADAMSON \$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I. . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching

Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia
Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address

So, we now have something like \$340,000 to spend for commercial advertising in the next four years.

Mr. SCOTT: Just a few thing that I overlooked

in my other remarks.

There are to be two traveling loan exhibits selected from the prints on the walls. I hope no exhibitor will object to having prints taken from the wall for that purpose.

In return, he will get a very nice certificate, stating that his print was thought worthy of that honor. The certificate will be valuable enough to frame and

put in his office.

We have a new commercial association up on the wall there.

We have been so used in the last three or four years to New York, Chicago, Detroit, San Francisco and Los Angeles—now we have one more member, the Commercial Photographers' Association of the District of Columbia, and I must, at this time, thank the New York Committee and the New York Commercial Photographers for the wonderful help and everything.

If there is anything you want around here, all you have to do is just ask for it. I want specially to mention Mr. Garabrant, Mr. Eckman and Mr.

Baltes.

Is there anything of interest to come up at this time that any member might think of? If not, we will stand adjourned.

Commercial Section-Meeting July 28th

Mr. SCOTT: Gentlemen, I am very sorry we do not have a larger attendance. This is the last meeting that the Commercial Section can have until next summer.

If there is anything of importance to come before us, all right; but there is usually something that can develop when we get the crowd together.

Now, I brought something up in the general meeting this morning that I would like to take up officially in the form of a recommendation to the Board.

Ín the copy of Chambers' magazine (the BULLETIN OF PHOTOGRAPHY), which is being distributed to the Convention, on the front page, there is a little story of a New York photographer, whose name is not mentioned, who has been working for a manufacturer for about twenty years, and in the course of that

time he has accumulated about 20,000 negatives of this man's product.

Suddenly, without any notice, the manufacturer demanded the negatives. The photographer refused to surrender the negatives. Whereupon the customer got a court order, and the photographer was forced to give them up, the manufacturer, of course, having to give bond until the final hearing.

Now, there are decisions in some states that a neg-

ative is the property of the photographer.

If you are in the commercial business, you will know that the demand for negatives is growing worse and worse every year that we are in business, and we ought to get all the information together to help those who may be involved in similar cases, and it seems to me that a resolution should go in this



PHOTO BY LEET BROS. CO.

The Commercial Photographers of Washington, D. C., showing in a department store window a collection of photographs entered at the P. A. of A. Convention. The Washington newspapers gave quite a "write up" on this novel exhibition.



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Everything that is interesting for the amateur, professional and technical photographer will be found in

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As a case in point - Photographic Lenses.

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record authorizing our Legislative Committee to expend enough money to get these references together, these legal references, and keep them on file in the Secretary's office, where they will be available at a minute's notice for a case like this or any similar case.

Now, I would like to hear some comments on that

proposition

Mr. SPENCER: We had a similar case of that kind in court some years ago. The manufacturer decided he wanted the negatives and started suit against the photographer, and he lost, because the purchase order did not call for the negative. Now the manufacturer on his order calls for one negative or two negatives or whatever it is. The photographer may bill them as photographs, but if the manufacturer presented an order for the negative, it belongs to the manufacturer That is a court decision.

Mr. BOOZER: I just want to say that I would

like to express my desire that we make that in the form of a motion, because when that case comes up -why, it will affect all of us. People are demanding negatives more and more. Of course, in the case just mentioned, where the order called for so many prints and the negative—knowing that we could make the charge for the negative when we

rendered our invoices.

Mr. HESSE: It seems to me, from my knowledge and from what I have read in photographic journals, that the United States Supreme Court has decided this case, not any particular State Court, but the United States Supreme Court, and from what I can glean from Mr. Chambers, he has a record of that character or of a similar character.

Now, I have found and have had cases where I make photographs for a corporation, that no negative was ever mentioned. All they mentioned was

the photograph.

They asked for so many prints, and I billed them simply for so many original photographs.

Get that, please. Original photograph means the first one.

If they ordered one photograph, it is the original. If they order 12, it is the 11 duplicate prints.

Now, that is your court decision, and that will always hold good.

In the case I have in mind, in my own, the corporation had me make some 60 or 80 negatives for them. They wanted to take those negatives to an amateur finishing house and demanded those negatives from me. I refused them flatly, and I said, You never mentioned anything about giving you the negatives when I made the photographs.

I said I did not make you any negatives, because when you design a particular model or a model for a particular piece of machinery, and you cast it, you are not giving that particular pattern to your

client.

The same thing holds good with the negative of

the photographer.

Likewise, the pattern that is made for you by You go to your tailor and tell him that your tailor. the pattern belongs to you, and see where you get off. It does not; it is his stock in trade.

Likewise, your negatives are your stock in trade, and those are the things that have been analyzed by the courts, and if your legal department, which I believe we have or should have, should be given thorough authority on this to take up this proposi-tion as it should be taken up, and not come to the convention every year to find out where we stand, why, everything will come out all right.

This today is becoming too great a factor in commercial photography.

I have now 279 negatives of one corporation a they made a contract with me specifically stating that contract that the negatives are my proper signed and accepted by this corporation, days later they write me a letter, saying: Of cours we have signed this contract with you, but we would like to know if we could not get the negatives.

I said most emphatically no, unless you are wi ing to pay me what I consider my legitimate pro on surrendering the possible value of those to me.

Now, the thing we want to do is to get some so of resolution before the Board, and to get the leg authority to look this matter up and give us final decision.

Mr. SCOTT: Mr. Hesse, you don't have to sell i on the resolution. Mr. Chambers has requested at legal light on this matter which we can get. No if this thing comes up every year and it has conup before, and we are trying to get this whole ass ciation on a businesslike basis, is not that the wa to do it? Let us have the references, the legal re erences to these cases in one spot, in our secre tary's office, and then our hands can be put on ther

Gentlemen, I do not mean to cut you short, bu we are all convinced that the negatives should be

ours. We do not need any argument on that subject A VOICE: I make a motion that we turn the over to our Legislative Committee.

Mr. SCOTT: We will have to recommend to th

Board-will you make it that way?

A VOICE: I recommend to the Board that the Committee look into this matter, into all the record and that the Legal Department do all that it car that is necessary, that we provide the necessar expense to disseminate the information to th photographers.

A VOICE: I second the motion.

Mr. HESSE: A couple of years ago I was fearing I would get into some trouble, and I consulted at eminent attorney in our section for advice what t do, and he thought a few minutes and he said tha the decisions vary in different States, but he says th thing for you to do is to be careful how you mak your bill. He said, don't charge for making a nega tive, charge him for one print, and then if they orde a dozen or ten, charge him for one print and then for nine more.

Mr. SCOTT: I think that is the way to do. The thing to do is not to mention the negatives to cus tomers. What we are selling is photographs and no negatives. It is advised not even to talk negatives to customers. Never bill negatives. It is only orig inal and duplicate prints that you are selling, and that is the only thing to be billed, but meanwhile we have decisions in Maryland, we have had deci sions in other States, and if we can get the decisions -we can find out from a higher court-somebody said there was a Supreme Court decision, and that would settle it.

We can dig that up and put it into the record. Let us dig that out and have it on record.

Are you ready for the question? All in favor of this motion signify by saying aye; those opposed nay. (Carried.)

A VOICE: You might consider a more or less standard form that we might bill to avoid legaentanglements afterwards.

Mr. SCOTT: Well, that is as standard as any thing I have or know of, to charge a man for orig inals and duplicates, and don't mention negatives.

A VOICE: And the other thing, we have no considered the positive of it. Take a particular corporation in any one city, and that is, many times

National organization will have photographic vrk done in other cities and brought to other places prints. There ought to be some way in which we tild get our pictures to look more uniform. ink it would do away to a great extent with this siding negatives back to the factory.

tackled many sales managers and I am up against

iall the time.

, had to give them up, and they tell me that that just the reason. There is a suggestion on the case of it much rather than the effect.

Mr. SCOTT: That is the reason for the existence this Commercial Section, to improve the work if can only get the people in here and look at 1 se exhibits such as we have on the wall.

No matter what the cause of it is, the effect is that 1 and you and you lose business by giving up negates, and that is what we should be interested in, to pfit by the results of our own efforts and labors.

A VOICE: Suppose they will retaliate by specify-

is that we give up the negatives?

Mr. SCOTT: Then it is up to you to have spunk

Mr. WHITE: Mr. Spencer referred to a photogpher in Detroit. I don't know to whom he refers, it a good many years ago Mr. Charley Becker told that the Studebaker Company brought suit ainst him for 700 negatives, I think it was.

.They went to court and they lost suit, because Mr. cker always made his invoices read, first print, so ich, and so many duplicate prints, so much. That

what he told me in Detroit.

Mr. SCOTT: He did not mention negatives at all? Mr. WHITE: He was very careful to leave it off. e photographer won the suit because all his inces read: first print, \$3.00 or whatever it was; oplicates, so much each.

Mr. SCOTT: That seems to be the best solution i rendering our bills, and if we get this legal infor-

tion it might help this man.

The Secretary and the Legislative Committee said i they got the Board's recommendation, that they juld get on this, and get it in time to help the w York man.

A VOICE: It probably would be a good thing the Commercial Section to carry this test case to 1: United States Supreme Court, and if we ever did

fit, it would settle it for all time.

ANOTHER VOICE: I do not believe we have to vit. It is my impression that there has been a Ge before the United States Supreme Court, that tre was a case of that kind three or four years (a), and I am sure Mr. Chambers would have it in

Mr. SCOTT: Well, there will be a Board meeting This resolution will go before this

eting.

Probably we will get some action on it. Does that m to settle all that?

Now, is there anything else of interest in this Stion?

A VOICE: There are so many customers coming and you get into a discussion like that, and you ve got no way to prove your side of it, and if we It something in the way of a form that we could ow, why. I think it would be a good thing.

Mr. SCOTT: We could have it published, and

11 could keep it on hand.

A VOICE: I have had 15 years' experience with lling photographs, and I only bill for photographs, 11 never bill for negatives, and I have never had v trouble at all, and I have always satisfied my Gtomer.

Mr. BOOTH: I think that every one of these cases stands on its own merits. I do not think a Supreme Court case would have to do with every case. There may be something in the correspondence or something in the way the man made out his invoices, that would make him liable.

In every case, I think that you would have to go into the particulars of the case, and go to court on each occasion. What we have to do, it seems to me, is to standardize our billing. As long as we have our own ideas of billing, there will be trouble.

A VOICE: The only thing is, if you can flash a Supreme Court decision on the average customer, it

might discourage him from a suit.

I would say that that is something that should be brought to the Legislative Committee, and let them suggest back to us in a legal way how we should bill our goods.

I think we should get some legal advice on it.

Mr. SCOTT: How shall we word that—request the Legislative Committee to submit a standard form of billing, avoiding the use of the word negative, to be spread through the magazines to help the Commercial photographer to avoid this difficulty? Are you all in favor of this? If so, signify by say-

ing aye. (Carried.)

Mr. VINSON: The suggestion has been made in regard to having the Secretary's Office help you in this case that has come up, and it is certainly welcomed by the Secretary. The more that we can be of service to you along such lines, the more we can make the Secretary's office a clearing house for the photographic information and helpfulness, the more profitable your membership will be, and the more that you come to the Secretary's office with such requests, the happier I will be, for then I will know that I am of some service.

I do not see any reason why we should not disseminate this information such as you have asked for on proper billing through our Pathfinder, as well

as through every other medium.

In fact, I should like to give it all the publicity possible through every kind of a trade association, through every kind of a house organ, or any other trade association advertising campaign, so that it will have the widest possible publicity served through it.

I think our Traveling Exhibits this year will do a

lot of good.

We had the Secretary of the National Association of the Advertising Commission here yesterday looking it over.

I telephoned him particularly and he acted tre-mendously interested in the commercial exhibit, and in the idea of having a Traveling Exhibit of com-

mercial photographs.

He thought it would not only do the photographers good, but it would do their own members good, and I will be awfully glad to push that, for all that I am worth.

Mr. SCOTT: Is there any other matter of interest? We will take up the report of the nominating Committee

A VOICE: It is with great pleasure that the Nominating Committee has nominated Mr. Jimmy Scott, of Baltimore, as Chairman of the Commercial Section of the Photographers' Association of America.

And it is with great pleasure that we have nominated Mr. Hesse, of Louisville, as Vice-Chairman of the Professional Photographers' Association of America.

Mr. SCOTT: Gentlemen, since this morning I had some notion of what was coming, and while I like to



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Norman-Willets Photo Supply
Studio-Finishers-Engravers-Dealers' Supplies
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Western Photo & Supply Co.

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424 Grand River Ave. West, Detroit, Mich.

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Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

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Autochrome and Ilford Products
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George Murphy, Inc. 57 East 9th Street, New York City Our Monthly Magazine "Snap Shots" Free

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Everything used in Photography
110 West 32d Street, New York

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. F of service, I do not know that I am really glad

have had to make a number of visits to New York that capacity, and I have had my eyes opened a ple lot. Down in Baltimore, we are so closely lated under the shadow of this great city, that we ; a lot of business through it. They have things here that we do not have and cannot have, ause we are not in New York.

We did not have the most wonderful idea of New rk photographers, we thought they were pretty reenary and commercial; but after I had visited here a couple of times, and traveled around to eral of the commercial studios, I found that

y are regular people.

They are not in it for dollars only; I found them ning work down in some cases because they could do the commercial work the way they thought it ould be done, and I had a complete turnover, and experience of the past year in my capacity as tairman of this Section has benefitted me more

1.n any money.

But there has been a lot of work in it, and I have spend my vacations—I am a commercial man, I not a desk photographer-I work with my hands the business, and this thing takes up about ten ys, and when I am through, I have to go back and np in, and I looked forward next year to having eal vacation.

But, it is the unanimous wish of this Section for to continue another year, I am glad to be of

vice, and will do the best I can.

[can hardly preside at a meeting, though, in tich my name is in nomination, so I will ask Mr. lufmann to take the Chair while this question is ing settled.

Mr. KAUFMANN: Mr. Chairman, I take great asure, or now that I am Chairman, of secondthe nomination of Jim Scott for Chairman of

Section.

This is really a precedent for this Association and the Association or for this part of the Association. To take back for another term the whole Board and to the officers that have served the year previous,

y, that is some precedent.

We have something in this Association that has ver happened before. We have a program, a proam that is most important. We have money, which s been entrusted to us, that is to be properly ent, and to do that properly it is nothing but fair the whole Association, to the 3500 members, that ere should be a continuity of policy, and the only ty we can do that is to put back that same Board, whole Board as it stood this year.

They have done wonderful work, and I am sure at Jim Scott, as a member of that Board, has done s share, and I take pleasure in seconding that mination, and I also move, not being Chairman t, that the Secretary cast a ballot for Mr. Jim ott for Chairman of the Commercial Section, and r. Hesse, of Louisville, as Vice-Chairman.

(The motion was seconded and carried.)

Mr. SCOTT: I want to say before we adjourn is meeting, we had a wonderful picture exhibit this ar, but let's go back home and make it better next ar. The Judges will be a little more stringent at year. I do not believe we will have so many ctures given as this year.

I think we will throw a few more out, and I think will all be benefited, so you fellows who have on cups and plaques and all, don't go home and it yourselves on the backs now. Go home and make

better one for next year.

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Vernon E. Conroy, formerly of the Feen Studio in Kansas City, Missouri, is now with the Moren Studio in Chillicothe, Mo.

A new studio has been opened in Tarrytown, N. Y., which will specialize in portraits of women and children. Mrs. Symzak, formerly of Washington, D. C., is the owner of the studio.

After a short illness, Russell C. Holmes, seventy-five years old, and well-known photographer of Dover, Delaware, passed away the early part of August. We extend our sincere sympathy to the family.

The Minnesota Photographers' Association, which meets at the Curtis Hotel in Minneapolis, September 27, 28 and 29 are to have two evenings open to the public, at which time exhibits of the members of their own association and that of many photographers on the west may be viewed.

The Southwest Kansas Photographers' Club met the early part of August to formulate plans for the annual Convention to be held October 10 and 11 in Wichita, Kansas. Several Loan Exhibits have been acquired for the convention, among them being one from the P. A. of A. Summer School, the Eastman School and the Haynes Studio of Yellowstone National Park.

Augustus W. Ericson passed away at his home in California, August 15, after a short illness. This was a sad blow to the photographic world, because of Mr. Ericson's many contributions to the advancement of photography. Mr. Ericson was noted for his unusually beautiful pictorial effects of outdoor photography and also for his photographic interpretations of the various Indian dances.

We were very sorry that we did not receive the notice of the Convention of the Photographers' Association of North Dakota earlier so that we could have given it the publicity it deserves. The other day in the mail we received an unusually snappy letter calling our attention to the North Dakota Convention from the Convention Committee, and if the Association doesn't have a record attendance it will not be their fault. Everything of value has been crowded into the two-day program: "How to Get Business."—"How to Keep It."—"How to Increase It."—"How to Make Money on It."—"Backing Up Our Advertising Program and Make Good on Your Advertised Word." All this and more is in store for the photographers who wish to put cash in the cash book.

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FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

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Items of interest upon photographic subjects will be gladly received.

Jol. XLI

Wednesday, September 21, 1927

No. 1050

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Editorial Notes

Pictures on the Air

The sending of pictures by wire or radio pens up the way to do away with a lot of anslation and consequent chance of error y applying the picture method to the sending of messages as well.

The original writing itself, or your own pewritten copy, goes on the wire or on the ir and comes off the other end as a picture r replica of your message. As it is now, our message is translated into telegraphic paracters, and sent as such, put back into ords, and typed on the other end, with pany chances for the human error to seep in.

The new way would allow the trans-

mission of sketches with the writing and a message in Chinese or Arabic would present no transmission difficulties to the ordinary telegraph operator. The signature on a document or check, the seals and interlineations are transmitted.

One of the features of the new age we live in is the annihilation of time and distance and on our modern steamships we can no longer find a haven of rest. The old doctor's prescription of a sea voyage is no longer true, as the tired business man gets as good market reports as when home in the stock exchange.

32

Keep Your Lens Clean

If you will keep your lens clean, you will save yourself a lot of annoyance. Keeping the lens clean, and this means keeping your fingers off the lens surfaces, is much better than constant cleaning and polishing.

Every time you rub and polish the lens surfaces, you take a chance of rubbing in some grit. Your lens should come from the store or factory with a beautiful polish less any indication of tarnish on the surfaces. If you must touch it, you should be sure to blow off any lint or grit first, before you start wiping.

Now if you constantly rub the surfaces of

the glasses you will accumulate a crop of very fine scratches, the sum total of which mean a loss of light and in addition a scattering of light and a tendency towards flare and a lack of brilliancy of image.

Optical glass is relatively soft and has some tendency to oxidize. For this reason, a lens cap is a good insurance and it should always be put on when lenses are in temporary disuse as overnight at the seashore, or when traveling. At the seashore, there is danger of drifting sand blowing on the lens.

A greasy finger mark left on a lens has been known to oxidize the glass and become a permanent stain. While on the lens, it will scatter light and give veiled-over negatives. The marks should be wiped off as soon as noticed, but as stated first, it is better to give yourself the mental discipline of keeping the marks off at the outset by handling the lens with more care.

of the

Marcus Loew

From \$4.50 a week in a fur shop, to affluence, a show place on Long Island, and a steam yacht, is traveling some!

Marcus Loew, cinema magnate and operator of vaudeville theaters, passed away this month at the age of 57, rounding out a strenuous life of spicy variety.

His intimates say of him that he never missed improving an opportunity, was always willing to try anything once, always paid a hundred cents on the dollar, and knew when to let go of an unprofitable proposition.

He was the owner of a chain of motion picture and vaudeville houses and president of the Metro-Goldwyn Pictures Corporation; a man who had started small and finished big. Pennies grew into dollars for him, and made him a great fortune.

His first motion picture theaters were opened in Cincinnati and in New York when the industry was young, converting his penny arcades, which were very profitable, to this purpose.

Exploiting the opportunities in cheap

amusement by opening new theaters as fast as the profits from existing ones permitted, the one time furrier's helper made his way onward. In New York City alone, more than 80,000 people were entertained nightly in Loew theaters, and his receipts ran into high figures.

Marcus Loew could show no sheepskin engrossed in Latin, but possessed an unwritten diploma from the University of Experience, that boasts no marble halls, glittering towers nor ivy clad walls!

R

Temperamental Artists

A nasty row between rival Austrian art ists in Asheville, N. C., has been dragged into the courts and aired in the newspaper of N. C. and elsewhere. Both actors in the mess are said to be photographers as well a painters, and members of exclusive club and art societies in the East.

We shall not even give a summary of th casus belli, court proceedings or individus statements of the principals. The particulars, served up in sickening detail by the press, cannot be sufficiently deodorized to make good copy.

We call attention to this matter solel for the purpose of sounding a note of warring, viz.: Don't take any stock in the venor ous tales of a discharged employee of one cyour competitors!

ત્રે

Accuracy of Photography

Dr. Roland G. Kent, of the University of Pennsylvania, says modern stenographe are good compared to some ancient inscription chiselers in stone. They had a litt weakness of dropping off two or three lette on the end of a line or of trying to jam the together instead of carrying them over the next line. Interpreting these error when one has but a scant knowledge of the

Fortunately a photographic copy recocan be made and transported to such place where scientific brains in multiple can app hemselves to the problem. The use of pholography as a record of things as they are,
is exemplified by the photostat, has many
dvantages. It is strange that many years
lapsed, however, before such obvious labor
aving methods were adopted by some states,
who gravely argued that the only legal copy
was one by hand or typewriter, which even
the schoolboy knows is subject to error at
the times besides needing the most careful
proofreading.

Photographic copies are immune from uch transpositions as bottle scarred for attle scarred which, when finally corrected, aused the colonel making the speech to be escribed as a "battle scared veteran." The ditor left by the back door of the office when the colonel arrived at the front.

*

Color Photography

Daguerre, when he started on photoraphic research, was a painter of dioramas r panoramic pictures that come down into tter day history as the cycloramas like the attle of Gettysburg and of Bunker Hill, thich as all Bostonians know, was not ought on Bunker Hill at all. Older readers will remember the canvas of Mauna Loa, the Hawaiian volcano, the Siege of Paris, and many others.

Bob Davis, veteran writer of the Sun, tho commented on these efforts, after isiting the Pantheon de la Guerre, of Paris, ow exhibited in the Madison Square Farden, New York, in which Ambassador Terrick dispossesses the figure formerly teld by Col. E. M. House.

We have been shown the proofs of the plor separation negatives made in panoranic sequence by F. A. Bourges, of New Tork. The central platform served as a ration point and the problem was somewhat omplicated by the fact that the enormous anvas does not hang flat for some reason. Special lamp systems had to be designed or the photography, as there were halation entres from reflection spots produced by the ordinary lighting for observation.

Under the ordinary arrangement of the lighting, photography seems quite impossible.

The canvas is 45 feet high by about 400 feet in circumference. The sections were eight in all, 45 degrees each and on account of the curve of the canvas, a downward tip of camera had to be made so as to preserve the verticals of the background panels representing massive masonry walls. This brought all lines in harmony for matching excepting the far distant horizon on which the curved canvas condition introduced a slight error.

A set of 3-color color separation negatives was made of each section and test control color plates by the Agfa process. The results will come through in color finally in the pictorial supplement of the New York Sunday World, covering two whole pages in a double page spread. The publication has been delayed somewhat because the newspaper supplements have had to assimilate masses of photographs of American aviators in hopping over the Atlantic.

*

McDonald, of Seattle

R. C. McDonald is general passenger agent for the Matson Line, operating a fleet of steamships from Puget Sound to Hawaii and other clusters of palm fringed isles of the Pacific Ocean.

McDonald does not rely exclusively upon a meagre line of voyagers casually forming at his ticket window; he creates a large portion of his custom by sending to select communities Down East photographs of our Northwest territories, and entrancing views of the islands we grabbed from Queen Liliuokalani. McDonald says that intelligent distribution of photographs of the Pacific Coast and island scenery will attract crowds of Easterners, and is making good his contention, if one is to judge from the fact that his good ship Lurline left the Union Pacific Railroad docks at Seattle the other day for Honolulu with every berth taken.

Television

From time to time we hear of J. L. Baird, of Scotland, and his efforts to solve the problem of television. In this field he seems to be the pioneer. The published accounts describe the utilization of infra red invisible radiations, and a further development of Noctovision has attracted attention recently. With this method it seems possible to penetrate fog and it would thus make smoke screens impotent in warfare. The beam has a penetrating power of sixteen times greater than a beam of ordinary light through fog or smoke.

Such devices might also solve the problem of aviation under fog conditions, and of finding the landing fields. Recently an invention has been made by Raymond Machlett applying to these conditions. It is proposed to use Neon lights on the ground with proper observing apparatus and perhaps to adapt the light to use in air route beacons. Tests show the visibility to be 20 miles through fog and fifty miles in clear weather. It was suggested that an installation be made to help out Mr. Bertaud, at Rome, in his flight to Italy.

It has been known for some time that long waves cut haze and smoke conditions better and telephotographs have been made under startling conditions by the use of deep red filters. Many years ago such experiments were made in Central America.

સુંદ

Use of X-Rays

The use of photo chemical rays in other directions than photography has been the subject of much experimentation. The science of photo chemistry or the chemical effects of light is, of course, much broader than our own specialized photographic chemistry.

The X-ray has been turned loose on vegetation in research by Dr. Moses Jacobson, Russian botanist of Camden, New Jersey, and the experiments described at the American Botanical Society Meeting at Philadelphia. Seeds exposed to soft X-rays double

their yields. It is pointed out that crop control might be a possibility.

The Boyce Institute carries on work wit ultraviolet plant stimulation and hav obtained some surprising results. Di Bovee's work on ultraviolet therapeuti applications is well known. There ar numerous applications of light of a definit wave length to the production of chemica reactions. Just as a tiny quantity of catalyst in a chemical reaction makes pos sible certain changes in composition not pos sible without the catalyst, so does light often act in a similar way. Some chemica reactions will not work without light of certain wave length and a vast new field o investigation is opening up.

All of these allied fields are of interest to straight photographic chemistry researches. We have seen silver remain in an impregnable position as the basis of sensitive materials, but who can say that someday, in the future, there may not be development by which new chemicals, or old ones undespecific stimulations, may not open up new processes and new applications to an arwhich has developed within a single century.

200

A "Loony" Discovery

Word comes from Paris, France, that a American "scientist" has obtained by a new process some extraordinary photographs of the moon that prove the existence there of human life, vegetation, lakes and rivers Demonstrations are soon to be made "ver soon" in a series of motion pictures.

This is a particularly attractive discover inasmuch as interplanetary travel present so many discouraging features. Perhaps a airplane service is a possibility of the future

It is amazing that lunar observations be our dull and prejudiced astronomers have pointed to the moon as a body as dead as cigar ash! Perhaps the moonmen will offer on a free trade basis to exchange their prime green cheese for flivvers. Stranger thing have happened, as, for instance, the election of a reform mayor in Philadelphia.



RICE STUDIO
MONTREAL, CANADA



MISS I. DEAL DISCUSSES THINGS FOR CHRISTMAS

There's something in the air which gives us a good heart to get ready for our Christmas business—a very persistent rumor that business is due to pick up in leaps and bounds in the next few months. Let's believe this with all our might and make up our minds to help the good work along by taking every possible advantage of the Christmas business that will undoubtedly be ours, even in a normal or even a slow season.

It is an undeniable fact that even in the slow seasons, which we have just gone through, certain firms and individual photographers have shown a consistent increase in business and a ledger that shone with nice black figures, without the disfiguring red oasis.

That indicates something. It indicates that it *can be done*. It indicates that the man responsible for the success in each of these cases did not content himself with saying that business was poor all over the country and that photographers could not expect to make any money until things picked up. He got out and hustled instead.

It seems to us that the problem at Christmas time is not so much getting out and hustling for business. That is a real problem at other seasons. But at Christmas we have the "demand" for photographs, and the problem resolves itself into making the most of every opportunity that seasonal demand affords us—in plainer words, into selling each customer everything that she can comfortably use.

At Christmas time, of all times, our competitors are not the other photographers, but the other industries who compete with us for the customer's Christmas money—that sum which she will use in buying presents for others. That being the case, it is up to

us to prove to her the merit of our produc as gifts, as contrasted with other articles not our work as compared with another's.

Do Not Procrastinate

"All right," you say. "That may all be very true, but why bother us with it now I haven't gotten all the water out of my earsyet from the swimming on the Labor Day picnic. Christmas is a long way off. I have lots of things to consider before then."

Maybe so. We all have lots of things to consider every day of every week. Bu RIGHT NOW is the time to give serious thought to the Christmas planning.

It is the time to check over our stock of mounts and frames and see whether we have enough of those which are proven sellers and those which we are gambling on as sure fire hits. Don't be too conservative. People like new styles in frames and mounts just as much as you like new styles in shirts and a big part of the "kick" of the season's business is in trying out something new and finding that it "takes hold." Styles in this day and age follow each other with startling rapidity in all phases of social and business life. We can't hold back without detrimen to our business. We can keep our heads and be conservative even in our plunging or a new thing, but we can't profitably continue to force an old style down the public throat This cannot be called anything but a rapid age. Witness the little girl who called ou to her mother:

"Mummie, let me look at the man that has been runned over by that motor car."

"No, no. Come along. There'll be another presently."

Let's keep in mind the fact that we won' need to stimulate business in late Novem r and all through December. What we ant to do, if possible, is get some of the ople who will otherwise jam us in late ecember into the studio in the early fall. very year we lose sittings because folks ill insist upon expecting the impossible. et's obviate some of that this year.

Stimulating Trade

Probably the best way to accomplish this by some sort of contest. People, being liman, love contests. If you are running established, dignified business, putting thigher-priced work, you must be careful fat your contest is conducted along equally entitled lines. You can't indulge in a beauty entest, for instance, but you can, without his of an inch of prestige, stage a baby contist. If you like, we will go deeper, in a ture article, into ways of putting on entests.

We're only concerned in this article with the time of the contest. We want to get it cer before the heavy Christmas rush. We would suggest that you run it from Septembr 15th or October 1st to no later than the addle of November.

You notice that we are a bit vague as to the beginning date. There is a good reason for that. It all depends upon the weather. I making your plans, you can have your evertising mapped out and everything all decided—but the date. That you can't really otermine until the last moment, because it opends so largely upon the weather.

If that seems strange, just reflect. Your eject in this contest is to sell the parents of the babies and small children pictures of the parents. To do this, you must be alle to suggest uses for the pictures. Natually, "Christmas presents" comes first to rad, but that argument, which is still the list known, is null and void if the weather warm and sticky. Start your contest when the crisp fall days begin and you'll have no buble. But it is stretching the public pagination too far to expect it to visualize tristmas presents when the perspiration is taking down its back.

Whatever plans you make to bring in some of your customers before the last minute, they should be sufficiently elastic to allow of change or dropping altogether in case they don't pan out as expected. Don't pin all your hopes on one idea. Get several things started. Have an idea or two in reserve and don't hesitate to abandon a feeble "tactic" for one that seems stronger.

"In this installment," said the author, "the villain is about to toss the heroine over a cliff."

"The serial isn't going very well," said the publisher. "Better cut it short."

"All right. I'll let him toss her over!"

Getting Extra Help

Little Miss I. Deal knows that one of her responsibilities this fall is going to be the training of extra help in the reception room. Mr. Blank realizes fully the necessity of good selling at the Christmas season if the utmost advantage is to be taken of the situation. He figures that it is better to get an extra receptionist two or three or even four weeks before the heavy rush starts than to wait till the last minute—pick up anything he can get—and put her to work with only a hazy idea of what she is supposed to be doing.

He knows that the extra sum invested in the salary for those weeks is going to come back to him, bringing many extra dollars with it—in her increased efficiency as a saleswoman. No girl can become familiar with samples, prices, sales methods, writing up of orders according to your particular system, etc., in a day or two. And if she waits on customers while she is still uneasy and uncertain about her work, the reaction is instantly felt by the customer and shows up on your daily order sheet.

Whereas a good deal of real sales instruction and watching your regular receptionist's methods may increase your total volume of Christmas orders tremendously.

Little Miss I. Deal coaches her as painstakingly as a trainer does an athlete. After rehearsing her on samples and prices, and letting her write up a number of orders and follow them through, she lets her take care of certain customers—writing up sittings, showing proofs, and, finally, selling from proofs. That should always come last—and the average studio owner who has not given this problem real thought allows a green girl to go in and *start* by selling from proofs. He jeopardizes his business when he does it, for a customer who is waited on by a girl who does not thoroughly know her business is far more likely to "spread" that fact than one who received perfect service, not to mention the relatively small size of the order such an inexperienced receptionist will get.

Furthermore, the slipshod ways of selling into which she was forced at first, through ignorance of your product, soon become a habit, and habits once formed are as hard to overcome in selling as in any other line.

Selling, at Christmas time, is a fine art, for it demands that you give an effect of ease and "plenty of time," and at the same time manipulate the sale in such a way that the customer does not linger. BUT—and

this is a great big but—little Miss I. Dea any circumstances, omit to show each and any circumstances, omit to show each and every customer every single "extra" that the studio makes.

Selling Extras

"Extras" include miniatures on ivory, por celain or paper, parchments, enlargements frames, etc.—anything that your studio makes outside of the regular dozen photo graphs. Miss I. Deal does not pick out cus tomers who seem to be likely prospects fo the extras. No. She shows them to every single one—and in that way the old law o averages works with her and she takes many an order that might otherwise have gone to a jeweler or florist or candy dealer.

There is no "high pressure salesmanship" used. The Blank Studio decided long age to show everything to everyone and let the portraits themselves—and the frames—make the appeal, rather than to specialize on a few customers and "gas" them into buying.

Of course, this plan has two advantages It brings up the average of the orders, and



Frank Small, of Ocean City, N. J., tells us, with a Hammer Press Plate, how some of the vacationists at this famous seaside resort while away their time.

enables the receptionists to discover the istomer's tastes as a guide for speculave work.

For instance, if Mrs. Jones looked, with longing eye, on a porcelain, but said she sally didn't believe she could afford it at its time, Miss I. Deal makes a note of that and the porcelain is made. When Mrs. Jones pines in for her portraits she sees the portlain on the studio table. Her first emotion keen pleasure—her second, apprehension, which Miss I. Deal speedily allays.

"Isn't that lovely?" she says. "You didn't reder it, I know, and you are certainly under pobligation to buy it, naturally. But I just puldn't resist having it made up on my own itiative. I didn't believe you realized how vely it would look in color. You know, firtain negatives are adapted to certain uses, and we, who work with them every day, can be the finished product in the mind's eye such more clearly than the customer who is not in as close touch. I think this is lorable."

It is very seldom that Mrs. Jones refuses If she does, her refusal is most graceilly accepted. Little Miss I. Deal knows at Mrs. Jones may be back for it—or one other member of the family may, parcularly if, later, she puts it in the showse. And even if it is never sold, the law averages comes to her rescue again, for ost of the customers will buy—especially she never makes up anything on "spec" at she does not feel will be attractive.

Have Dainty Cards in the Show-Case

One more thing we can do in advance to repare for a real Christmas business. We n have some charming cards lettered for it show-cases. A little reading matter in ith our prints, if it is tastefully done, is a naiderable help. But let's have it plainly id effectively worded. Some of our show-se cards are very obscure—like the lodge which the darky said he belongs:

"K. C.?" said his friend. "What does on mean? You don' mean the Knights of plumbus, does you?"

"No," replied the first negro. "The Koons of Chicago."

Then, when the Christmas season rolls around, we must make up our minds to carry out one more plan to the letter. We must positively have all orders ready on or before the promised date. We don't know of one other single thing that will do so much to insure a successful Christmas for us next year. Here, too, we may need extra help. Mr. Blank found that the point where orders got held up was most frequently the retouching desks. So now, whenever work gets a bit jammed, Mr. Blank either takes on another retoucher or two for the season, or sends the work out to be done as piece work. Delayed retouching is never an excuse for non-delivery in the Blank Studio. You probably have some point in your own studioquite possibly the same one—where work is slowed up. Get after it, so that it isn't your Waterloo at Christmas.

So here's wishing you—not so far in advance as it might seem—a prosperous Christmas!

×

Go Slow and Kodak

This good advice comes from North Dakota, and was offered by an orator at a meeting of a local club in a thriving town. The orator is a person of importance and has led a strenuous life.

He went on to call attention to the fact that between trying to make a living in an unfriendly climate, and in competition with predatory capitalists during the day, and yielding to the blandishments of motors, the radio and the movies at night, a fellow has little time to himself.

Having an unsatisfied longing toward amateur photography, this orator suggested the delights of Kodaking for Saturday afternoons and Sundays. He said he had been in a breathless hurry from six in the morning till midnight for years, but since he had provided himself with a little black box and had taken to the woods, valleys and hills accumulating scenery, he had really found life interesting.

Printing by Projection

THOMAS SOUTHWORTH, OF MEMPHIS, TENN.

Retrospective

Few of the progressive city studios of twenty-five years ago but what possessed a massive 16×20 or larger camera, on an equally massive stand. Occasionally it was rolled out from its place of abode on the farther side of the "operating" room, when a large family group or class group or a copy from a small tin-type had to be made.

I've listened with interest to the portrayal of the trying experiences of some of the pioneers in the old tin-type days, which was just a little before my photographic time—but I can't concede that their experiences were much more trying than the making of a copy from an old tin-type on a 16×20 plate with one of those large cameras and the only illumination that of the skylight, most of which was cut off from the copy

with the large front of the camera, which, with the short focus lens that had to be used. necessitated its being brought very close up to the copy. In such work, it was necessary to augment the large focusing cloth with anything one could find to exclude every trace of light both around and through the regular focusing cloth, and wait five minutes or more before attempting to look for a trace of the collar or other light object of the tin-type, and after 5 or 10 minutes more guessing about the focus, hoping that your guess was about right and inserting the loaded plate holder, making a 15 to 30 minute exposure from which later, the large platinum print was made and worked up by the artist.

There were fairly good bromide papers on the market during those times—not nearly

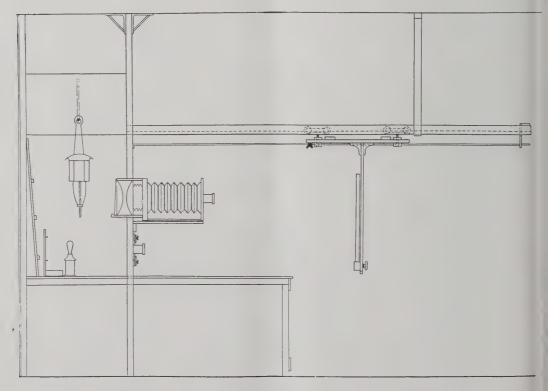


Fig. 1—Side View of Equipment for Printing by Projection, showing flaming arc lamp, condensers, grooved negative holder, bellows, lens and adjustable trolley to hold paper in position. Quick release clamp to rod holds trolley stationary after focusing.

so good as now, however—but the surfaces were not so satisfactory for working-up purposes as platinum, neither was the image so brilliant.

Not until the advent of the products of the Artura people about 20 years ago did the projection print get much impetus. They provided a paper, not so fast, but much less disappointing, when dry, than the regular bromide products, and it was from this time that the manufacturers began to so improve their products that the former large camera passed into almost total disuse.

During the last, let us say, five years, a greater interest has developed for projecting apparatus and the making of projection prints, than during all the preceding years since bromide paper made its first appearance, and there are more photographers today pondering the matter of what they shall buy for this branch of their work than ever before.

EQUIPMENT

What the individual photographer should buy, in the nature of equipment for his projection printing must, of necessity, depend largely on what he is trying to do. There are several devices on the market that fill the needs of a large number of photographers, but unfortunately, these extremely convenient devices are, as yet, limited to the use of rapid papers, and projection prints made on such papers—except when made by an expert, somehow have that "enlargement look."

An ideal equipment for the serious portrait photographer—where quality, not speed, is paramount—is one that provides light sufficiently powerful to permit the use of the slower contact papers, possessing those subtle qualities of strength and gradation which, to my mind, cannot be put in those of the rapid group. This, with other very important advantages I shall mention later, is possible only with the flaming arc light in conjunction with condensers and a rapid lens. (See drawing.)

Convenience

It may not be amiss, at this point, to discuss the subject of "Convenience." It cannot be too strongly emphasized that whatever the photographer rigs up or buys, for the making of his projection prints must be arranged to be *invitingly convenient* at all times. If something has to be lifted down from a shelf and placed in position, and the easel dragged out of some corner or a few other riggings to be assembled each time a projection print is to be made, one may look for little success under such conditions. The really progressive photographer—espe-

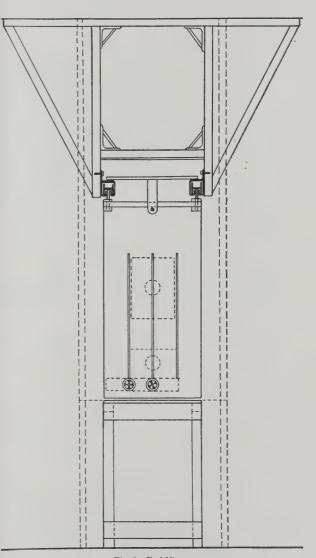


Fig. 2—End View.

cially the one-man institution—for whom this is more especially written—must have his equipment so arranged that he may turn around from the printing of a contact order and be in a position to make a large print in little more time than is required for the making of an additional contact. And it must be a print that can be stood beside his contact print without the apologies that it is "enlarged." There is no necessity for enlarged prints carrying the evidence that they were enlarged.

A photographer of national renown visited my workshop a short time ago, and before leaving borrowed a number of projected prints in sizes running around 7×10 printed on larger sheets and including the usual embellishments. On his returning them he wrote that he had shown them to his competitors—perhaps I should say his brother professionals—at their monthly meeting. He concluded his remarks by stating "there are only two or three of these prints that show any evidence of their being enlarged." There were probably two dozen prints in all.

Then why the expense of making a lot of large negatives when by using the 5×7 size, large prints may be made that defy the detection of expert workmen?

This practice of making all negatives in the one small size—5 x 7—and printing all orders by projection, using but one (contact) grade of paper for the studio's entire output, has been growing in favor for no short time. Among several, I could name that of a nationally known studio—known for quality—where this is the fixed practice.

But there are a few nice points to be taken care of if the projected print is to defy the detection of experts. This also will be taken up later.

Advantages

Even in the making of prints the same size as the negative, there are several things to be gained in the making of them by projection. Perhaps 25% of my output is made on 8 x 12 paper with an image exactly

51/4 x 71/4 from my one and only size negative, 5 x 7. But were I making these prints no larger than such negatives yield by contact, I would still make them by projection if for no other reason than that of being able to get three distinctly different degrees of contrast from the same negative without change of paper or varying the development conditions in any degree. This cannot be done, no matter what juggling one may do with his lights or diffusants, in contact printing. I have been challenged on this last statement, but the challenger failed to make good when he tried to prove I was wrong. We all make negatives just a wee bit strong sometimes, or a wee bit weak. When not extreme in either direction, the quality or degree of contrast desired is secured by the simple means of using the correct diffusant between the arc and condensers—laying against the latter. For this purpose I use three diffusants. One of flashed opal. Another of common ground-glass. third is satin finish (mudground) glass, previously treated. The former necessitates an increase of exposure about 12 times. This gives the maximum degree of softness; the second named gives a contrast approximating that of the contact; the third, a contrast to a degree almost unbelievable. Let it be remembered that the timing in all three instances has been such that the print is fully developed in a uniform length of time in the same developer and temperature conditions. Working with the last mentioned screen, for the securing of maximum contrast from thin negatives, the time of exposure, on contact paper, may be less than one second. (See reproduction of three projected prints from same negative made under conditions given. Note varying contrasts.)

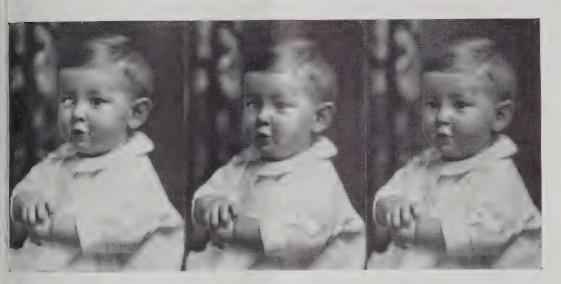
The treatment of the satin finish groundglass is accomplished by spraying Valspar varnish with an air-brush, thinned so as to flow under a pressure of about 60 pounds, or for less lasting use, with a little glycerine applied by hand and evenly worked out, the idea being to leave the ground surface in that condition where it is very little removed from plain glass.

I might also mention here that the use of a shutter with red or yellow transparent celluloid wings, operated with a bulb, the latter lying on the bench always in about the same place, is a wonderful convenience, especially in the making of vignettes or extra printing or holding back portions of the image during exposure.

BACKGROUNDS

To put some kind of detail, in a subdued way, in plain neutral or black backgrounds are always helpful and will enhance any picture, when not overdone. This is quite

easily done by projection. Lay the negative face away on the retouching stand, over this, place a piece of 5 x 7 glass. With the airbrush, make a light application of groundin-oil lampblack thinned with benzine to those portions where the background is wanted. Have no special care for running this over the image. With a tuft of cotton -very tiny-on the end of a toothpick, run out from the head a number of branches of trees, also a few secondary and still larger subsidiary branches, then with little taps, put in the foliage. This done, a second application may be given, and further work of this nature done, also a third or fourth one may be given, the work after each spraying



Reference to the three photographs of the baby reproduced, one may wonder why this negative was selected for illustration purposes. This baby's eyes were slightly crossed, hence the in-shooting eye was corrected on the negative by etching. It will be seen that the soft print only (the one projected through the flashed opal diffusant) is the only one where the etching fails to show. It will also be observed that the print made with the translucenized mud-ground glass shows the etching worse than the one made through ordinary untreated ground-glass. I have found no method whereby etching fails to show in the projected print, unless treated (flowed) with a thick varnish, such as Nepera Waxing Solution or making the projected print through the flashed opal glass. Perhaps some reader can suggest some local treatment of the etched area that will not leave evidence when the projected print is made with either of the other diffusants, which would permit greater contrast being secured and the time of exposure much shortened. The objection to the flowing the negative with the Nepera solution is that so many particles of dust and other matter seem to become attached to the negative so as to make such a course impracticable. The negative of this child is "very thin," the three prints having been developed under identical conditions for exactly the same length of time in the same developerthe Normal formula given. It will be further observed that softer or more contrasty effects might have been secured by the resorting to the soft or contrast formulas. This should be quite convincing that, with the three named diffusants and the three developing formulas, negatives of a wide range in contrast can be effectively taken care of and satisfactory prints made by the projection method.

adding additional tone on each occasion. Distant hills and trees, babbling brooks and storm clouds and sun-set sky, lakes and so forth, are easily and quickly secured. A simple foliage-effect background can be made in two to three minutes after reasonable practice, even by one laying no claim to being an artist.

In general practice, it is advisable to keep that portion of the background immediately surrounding the figure in the lowest tones, after the fashion of the Gainsborough effects; however, there are occasions where it is an advantage to accentuate the junction of the hair or figure, especially in such cases where the hair is lost or dark clothing merges in a dark background.

Wipe away with the finger where the spray has encroached on the figure and adjust the background in the spring-clip type of Eastman film development holder. To facilitate this, first remove two (diagonal) clips with heat; support the glass with the remaining two, turning the background side towards the condensers when sliding the hanger in the grooved frame on the camera side of the condensers. This grooved frame is provided with additional grooves so that the film negative, also supported with a developing hanger, may be registered in front of the background.

The distance between the background and the negative may be less when the flashed opal glass is the diffusant. Under these conditions the background work shows up to the nicest advantage. The distance of separation is about 1/2 inch. Should, however, the negative be on the soft or thin side under these conditions the resultant print would be further lacking in contrast. The change from flashed opal to common ground glass diffusant would have to be made to maintain contrast and the distance between the negative and background increased, in which case the design or detail of the background will be less apparent in the print.

However, in such cases where it is very desirable that the flashed opal diffusant be used in order to get the more pleasing background effect without sacrificing the brilliancy of the image, one may resort to the use of the contrast developer.

THE LENS

Much depends on the type of lens and how used, if the projection print is to compare favorably with the contact. After trying about every known type of lens, including some of the special types, I have come to the conclusion that the modern anastigmat is about the least desirable of any for the projection of portrait negatives. Owing to the multiplicity of reflecting surfaces of this type, the projected print, in comparison with the contact from the same negative, shows a loss of brilliancy. The effect is as though the high-lights had been grayed down slightly. Difficult to detect, I admit, but more than imaginary when compared with the contact and another projected print made with the front element only of a Petzval type lens. For this work, my favorite lens is the front element of a No. 2 A Dallmeyer. I cannot speak with positiveness about what may be secured with lenses I have not tried. The practical thing for any interested reader to do is to make his own comparisons with such lens as may be available. This will be time well spent.

Be certain that the lens and condensers are kept free from the veiling that accumulates from varying climatic conditions. This will prevent trouble that is certain to develop otherwise. Especially look to the condensers, which should be easily removable for that purpose. Light around the negative must be excluded or brilliancy is impaired.

For those who would prefer to dispense with the use of condensers, the advantages of the three-degree-contrast-without-manipulation-of-developer is lost. There is nothing to be gained with the condensers when flashed opal glass is used as the diffusant. Working with the flaming arc, or twin arcs, without condensers, the contrast of the resultant print is less than that which the same negative would yield in the contact.

Where this lessening of contrast is undesirble, one must again resort to the special contrast developer. This, I believe, is about Il one can do.

I have used a large sheet of fine ground :lass-treated as previously described-for he purpose of killing the retouching and ecuring a porcelain effect in my projected brints. The manner of using this was by he assembling of facilities for swinging it rently in a plane about 3/8" to 1/2" immeditely in front of the paper receiving the rojected image for about one-half of the redetermined exposure, the lens employed rielding a decidedly sharp image during the rst half. To my mind, this yields a more leasing effect than any I have seen made with any of the other well-known stunts uch as lens caps, of voile, special projection enses and other devices. The trouble with nese stunts is that these effects are obtainble only at the expense of brilliancy. here's a grayed down effect running arough the lights.

Using the front element only of my 2A ballmeyer without stopping, projecting a just head on a 5×7 to 20×24 on Vitava C with the Artisto lamp and flashed opal diffurant, either with or without condensers, equires an exposure of about 5 minutes. ut my, it's worth it!

The lesser the degree of projection, more opping down must be done, but this must in homeopathic doses or the retouching regins to loom up. Never in the making a single figure portrait, do I stop down more than f5.6. Seldom that much.

A factor to be reckoned with in the use the single or double flaming arc is chemiland visual focus. With the type of anasymat lens I used so long, this was a defitely known thing when projecting from x7 to 8 x 10. The chemical focus was 3/8" ck of the visual, more for greater projection, less for a smaller image. In the use the single element Petzval type lens, so r as I have been able to observe, there is need for this compensation. I may have illed to find this necessary because of the

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

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apparent wider range in which the sharpest effect may be secured, the image never appearing really sharp at any point. This also is a point for investigation with the particular type of lens one may use.

The outstanding advantages of making projection prints in the manner described is that they may be freely offered as possessing all the quality of the contact prints. The brilliancy is all there, by which I mean that clean-cut separation and boldness of the facial lights and drapery shadows without running to contrast and without magnifying the retouching. There is a veil of softness running throughout the print to which an untutored customer can offer no objection. Wiry sharpness may be secured by stopping down to as little as *f*8, but the latter entirely kills the pleasing portrait quality.

SPECIAL DEVELOPERS

Occasionally, a negative is too contrasty or too soft for either the contact or projected print. Leaving out the possibility of a special paper for either case, and referring only to the contact print, a modifier developer is about the only recourse. With the projected print, there are three chances for correction before reaching the developer, and three afterwards.

The following three formulas have been in constant use in my workroom for a long time. The projected print made with the opal glass diffusant and the soft developer is the limit in one direction, the projected print with the treated fine-ground glass diffusant and contrast developer is the limit in the other.

Soft Developer Formula

Hot Water	10	ozs.
Elon		
Sulphite (Des.)		
Carbonate (Des.)		
Bromide Potass	45	grs.
73 4 . 6 1 . 2 .		

For use, 1 part of above to 3 parts water. Stock solution must be kept in bottles full to the cork. Deteriorates rapidly otherwise. Works very rapidly.

Normal Developer Formula

Hot Water		
Elon		
Sulphite (Des.)	41/2	ozs.
Hydroquinone		grs.
Carbonate (Des.)		grs.
Borax $3\frac{1}{2}$ ozs. and	80	grs.
Bromide Potass	400	grs.
Water to Make	240	ozs.

For use, 2 quarts above to one of water. Works slowly.

Contrast Developer Formula

Hot Water	1/2	gal.
Elon	40	grs.
Sulphite (Des.)	4	ozs.
Hydroquinone	560	grs.
Carbonate (Des.)	8	ozs.
Salt	8	ozs.
Bromide Potass	280	grs.
Water to Make	120	ozs.

For use, 1 part above to 3 parts water. Works above average speed or a little faster. Normal yields very pleasing warm black tones, so does the contrast. They may be combined for intermediate requirements. Soft yields colder (bluish) tones and the limit of softness.

The Taste of Printing

C. H. CLAUDY

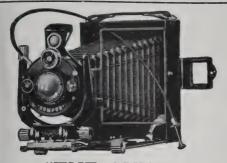
Your opinion of a photographer who did excellent posing, beautiful lighting, expert developing and skillful retouching, and then finished up the job with muddy, sloppy prints, would not bear publication in a great family journal like this.

You'd say he was no photographer, no matter how much he knew and did in the first steps, if he couldn't finish up the end and aim of all photography—the print—so it was also admirable.

Yet there are photographers—and not so

few of them, either, who do everything well in their advertising except the printing; who seem to feel that if the copy is right, the idea good, the list well selected and the mailing according to schedule, anything at all is good enough in the way of printing, the more inexpensive the better.

A photographer who has me on his mailing list is a case in point. He lives and works in a little town of perhaps fifteen thousand people. He has a perfect genius for writing a good sales talk, and his letters



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Publisher
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are models. But he patronizes the town printer—doubtless a good chap who is kind to his children and goes to church regularly, but as a printer, he's a fine marker of smudges!

The net result is that you can't see the water for the waves; the forest is so thick there are no trees visible! The printing is so poor and mean, the paper so ill-chosen, the type so poor, that no reader would ever get very far in the message without his gorge rising.

This, of course, is an extreme case. Not every sinner in print violates all the printing commandments. But too many of them violate enough to sin violently against good taste, and a sin against good taste on the part of a photographer is about ten times as sinful a sin as it is when laid at the door of, let us say, a feed merchant or a maker of rakes and shovels.

If there is one thing more than another which the public has a right to demand of its photographers, it is that the gentleman who wields the lens and exposes the plate should have, use, and show in his results, good taste. As the general public judges the photographer by his advertising, to some extent at least, the advertising must show good taste or go out into the world to libel the man who signs it.

Good printing costs so little more—often no more—than poor printing, that it is one of the seven modern wonders of the world, so why should one ever buy anything but the best. Good printing is most emphatically not a matter of many colors of ink, of very fine and expensive paper, of cuts or elaborate displays of new and unusual type.

You can furnish a six room cottage for a thousand dollars. Or you can spend a thousand dollars a room. In the first place you will have painted furniture, simple and inexpensive domestic rugs, plated table wear, chintz curtains. But if the whole has been managed with taste, the result will be pretty and pleasing to any eye, even that possessed by a Midas. And if a Midas spend six thousand dollars furnishing a six-

room cottage, and fills it with gilt furniture, expensively framed chromos, velvet curtains and carved teakwood, he will have achieved nothing pretty, nothing charming, merely a garish waste of money.

It is like that with printing. One can spend much money and get nothing, and little money and get something; but not the latter without the exercise of good taste.

Consider these pages. It is true that the Bulletin of Photography is printed on a fine paper—but there are more expensive papers to be bought. It is a "one color job." Yet the general effect is one of taste and harmony. The type is the right size. The display lines fit the body matter. There is an ample use of white space. It is carefully and painstakingly proof read. No one could look at a copy of this journal and not know that those responsible for its publication were trained in taste, have a knowledge of art principles as applied to printing—it "sticks out" all over it.

Yet it is by no means as expensive a pub-

he critic said of the picture: "A Pleasing Bit of Composition" Why? Because, consciously or unconsciously, the photographer observed the rules of art. Don't waste your energy and materials in chance shots. Train your eye to "see" pictorial possibilities through John Burnet's (F. R. S.) (In Three Parts) I-Education of the Eye 29 figures, 25 illustrations II-Practical Hints on Composition 38 illustrations III-Light and Shade 39 illustrations Make your check out for only \$2.15 and send with the coupon TODAY and we will mail this book which will help you make your photographs PICTURES. FRANK V. CHAMBERS 636 S. Franklin Square, Philadelphia, Pa. Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15. NAME

ADDRESS

lication to issue as many less attractive ones, which use colors, and attempt to gain attention by theatrical type display at the expense of the good taste which the publishers do not have.

The photographer who uses printed matter—and he who does not is surely overlooking a very potent way of increasing his sales and therefore his profits—should make certain that what he issues over his name conveys as much by its appearance as by what it says in words; the fact that he is an artist, and does work which is in good taste. It is true that not all who read your advertisements will be competent—judges of printed matter, but it is surprising what good taste in print many non-printers have—a direct result, of course, of the many beautiful examples of printing being used by large firms in their advertising campaigns.

Why not use good taste when advertising your ability.

*

The province of Ontario, Canada, has nineteen planes operating in its forest regions at the north. These planes are used for patrols and also for photography of forest areas for inventory purposes. Similar work is done in British Columbia, and in Quebec large unexplored areas are being mapped. This aerial survey work has been of inestimable value to the prospector and to various branches of the government service. Few Canadians realize that Canada has the only two self-sustaining air transport routes in the British Empire.

Photographs of water power possibilities of a river may contain information as to the topographical features of the district which may be invaluable in map revision. It may, at the same time, show clearly the nature of the forest cover for the forest service, or the geological features may be of interest to the department of mines. At Red Lake, the Air Force made a quick survey of the region, enabling prospectors to make accurate, immediate registration of their claims. Ordinarily the surveying of such new regions would take several years.



We are very happy to learn of the recovery of . W. Miller, of Lebanon, Kentucky, who had been ery ill at his home for some weeks.

E. Enstrom, of Bovey, Minn., has purchased the tudio of A. M. Turnquist in Virginia, Minnesota. Ve wish Mr. Enstrom success in his new studio.

A. A. Beery, formerly of Pueblo, Colorado, has pened a new studio in Fort Collins at 317 Walnut street in what was until recently the Fishback studio.

On September 1, A. P. Michell, of Mount Holly, J. J., moved into his new studio at Main and Vashington Streets. Our sincere felicitations, Mr. Aichell, for your success.

L. D. Martin, formerly of Clearwater, Fla., has opened a studio at $813\frac{1}{2}$ South Main Street, Hopkinsville, Kentucky, and we hope Mr. Martin will have success in his new venture.

We supposed that everyone knew that a magnesium powder blow lamp and ordinary flash powder were a dangerous combination. We heard of a photographer recently who tried it with the usual result.

William J. McCoy and Ray Russum, Knoxville photographers, have established and opened a new studio at 212 North Fifth Avenue, Nashville, Tenn. The latest and most modern equipment and appointments will be used in the new studio.

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Central Camera Co.

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Norman-Willets Photo Supply Studio—Finishers—Engravers—Dealers' Supplies 318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
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Hyatt's Supply Co.
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W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

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Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
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3A			81/2	inch.	 5	x	7			\$65.00			
4	٠		91/	2-inch	 5	x	8	٠		90.00			
5		. 13	2	-inch .	 6	1/2 X	81/2	٠		130.00			
6	٠	. 1	41/	2-inch	 7	X	9		۰	170.00			
7		. 1	61/	2-inch	 8	x1	10		٠	225.00			
8		. 1	9	-inch .	 10	x1	2			265.00			
9		. 2	4	-inch	 11	x1	4		٠	550.00			



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	Address

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If you use an arc lamp which gives off unpleasit fumes, you can kill these by placing some mmonium carbonate in a tin box fixed on the mp at some convenient place where the heat from te lamp will radiate upon this volatile chemical.

W. Neal Walden, of Evansville, Indiana, is to · congratulated upon the fine publicity which he ceived in the Sunday, August 21, Evansville ress. We hope more photographers tie up with e National Advertising Campaign so advangeously.

A very neat and attractive announcement of the pening of the new Austin Studio at 126 South urdick Street, Kalamazoo, Mich., reached our esk the other day. We congratulate Miss Mamie Austin, manager of the studio, and at the same me extend our best wishes for a prosperous ture.

The second semi-annual meeting of the Indiana hotographers' Club was held at the Rickert Studio Huntington, Indiana. On the second day, at the ose of the business session, the visiting members ere escorted on a sight-seeing tour of Huntington id ended the meeting with a most delightful dinner irty at the Hotel Fontaine.

Mr. and Mrs. W. H. Towles, of Washington, . C., wrote us from beautiful Banff, in the Canlian Rockies, that they were having a marvelous ne and enjoying every minute of the trip, the orious weather and the seemingly unending wonrful scenery. The Towles do not expect to turn to Washington until the middle of October.

The Annual Fall Meeting of the North Missouri notographers' Association will be held at the lexanders Studio in Kirksville, Missouri, October and 7. George J. Alexanders, President of the ssociation, extends a cordial invitation to the totographers of Northern Missouri and promises good program, good crowd and excellent enterinment. Better go, friends, it sounds good to us.

Mankato, Minnesota seems to be coming to the ont, (photographically speaking) as two new udios were opened within a week of each other. . M. Krause opened his studio on Front Street id Miss Elsa Benkendorf has taken over the John nderson Kodak Shop. With the number of years experience Miss Benkendorf has had in the phographic profession we feel sure she will make a ccess of her new venture.

Louis Gross, after covering the New England rritory for The Gross Photo Supply Co., decided would rather have his training in the hard hool of experience and hard knocks as a salesan, rather than return to the University of Wisnsin, where he was a student. In some ways are inclined to think the son of Oliver Gross s chosen wisely and we wish him the best of od fortune.



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A six months' aerial survey along the Atlantic seaboard from Philadelphia to Key West, the Northern and Southern Coasts of Cuba and the Isle of Pines, the West Coast of Florida and the Gulf Coast as far as Brownsville, Texas, during which he flew 22,000 miles and photographed 3,000 square miles of coast line, was ended a few weeks ago with the return of Lieut. C. Frank Schilt, Marine Corps Aviator, to Quantico, Virginia. Lieut. Schilt spent 310 hours in the air taking photographs from a constant altitude of 10,000 feet in mapping the coast lines of Cuba for the hydrographic office of the Navy. Aside from this, one hundred and forty-six seaplane bases and lighthouses were photographed and the pictures will be used by the Navy in preparing maps for seaplane



THE LATE CLIFFE RECKLING

We regret, in our last week's issue, that we did not have the space to include more news about our old friend, Cliffe Reckling, but we received the sad news too late to do much of anything but put in a formal notice.

Cliffe, while not being in the best of health for the past two years, has been quite ill since last February and gradually declining, his condition being the result of a general breakdown.

He was born about fifty years ago in Columbia, South Carolina, where his father conducted a studio. Over twenty-five years ago he entered the employ of the Eastman Kodak Co., later entering the employ of the Hammer Dry Plate Co., with whom he has been connected ever since as a demonstrator. To those of us who knew him so well, his loss will be keenly felt, and as one of his most intimate friends remarked, "There would never be another demonstrator who would gladden the hearts and be the inspiration to those with whom he came in contact as did our friend Cliffe Reckling."

Surviving Mr. Reckling is his widow, three daughters, four sons, his mother, one sister and two brothers.

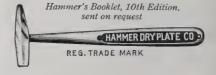


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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

Keep Their Thoughts Right

What your patrons think about your work epends a good deal upon what they hear ou say about it, about what you say about in your advertising, what your own attide is toward it.

Keeping a certain idea about your studio ork in people's minds all the time results the individual accepting that idea, to a 'eat exent, especially if there is nothing torbitant in your claims.

Our natural tendency is to believe what e are told. If a perfectly preposterous oposition is presented to us often enough, e come to accept it as the truth. It is well-lown that a well person can be turned into

a sick person by persistently telling him that he looks sick. The reverse effect can also be accomplished in some instances.

Repetition is bound to be effective in influencing people and he is a wise photographer who keeps telling the public, personally and by advertising, that his is a first-class studio, doing first-class work.

If people are kept thinking of your studio in the right light, their tendencies, if any, to develop unfavorable impressions will be more than offset, and they will come to accept you and your work at your claimed value.

People can be made to think as you think about your work, if you keep telling them what you think and if you are convincing in your manner.

I believe it was the elder Bennett of the New York Herald who once said "that the secret of successful journalism is 'Repetition, repetition, repetition.'" Certain it is that the secret of successful promotion of any business by advertising is "Repetition, repetition, repetition," Don't despair of making people believe that your studio is a good studio, even that it is the best studio, if you will keep presenting that proposition to them in every good way and with every possible convincing evidence.

Photographing the Illustrious

When Pirie MacDonald, famous photographer of Fifth Avenue, New York, gets about it, he has interesting reminiscences to relate of his patrons. Once upon a time Theodore Roosevelt burst into the studio and wanted a job done for him without wasting any time.

He sat and grinned at the camera, and MacDonald made three exposures, none of which was satisfactory to the artist. "These are too dental," said MacDonald, "relax a little and we'll get a compromise between seriousness and amiability."

"Compromise!" snapped Roosevelt, "I hate the word."

"Just at the instant he said the word," relates MacDonald, "I pressed the bulb and caught him in a characteristic expression of earnestness and energy."

Marshall Field came in one day and said he came because he remembered MacDonald's father as a linen salesman. "The son of a good salesman should be good at anything," said Field.

Sir Gilbert Parker and John Burroughs, both bearded men, took remarkably good pictures. Gilbert K. Chesterton smoked the best part of a big cigar and wasted much of a box of Swedish matches while sitting through six exposures in a chair that groaned heroically under his weight. Victor Herbert could only feel at ease if discoursing about his last good meal and contemplating the next.

Michæl Arlen irritated the photographer with his central theme of conversation—his own value to the world of letters.

"I have found," says MacDonald, "that statesmen are more particular about results than artists."

Senator Tom Platt and Senator Beveridge, of Indiana, were most critical of results. Russell Sage was very exacting and wanted to know all about prices before any work was done.

MacDonald relates that his Jewish clients are among the most generous in ordering portraits for their friends and relatives in dozens and dozens, once they are satisfice with a pose.

Woodrow Wilson was not satisfied with the proofs of his pictures, and wanted know if something could not be done about making his chin less prominent.

Arnold Bennett, the English author, w testy and told MacDonald he was a tyral adding, "I'll lambaste you in my next nove And he did, devoting several pages of "C Adam" to a cantankerous photograph under a veiled alias.

Booth Tarkington made a good subject and demonstrated a remarkable faculty observation in conversation between pose

Dean Inge, of England, so often call "The Gloomy Dean," was positively mer in MacDonald's studio. "You never c tell."

John Wanamaker was most expansi and overwhelmed MacDonald with sal statistics. "His picture pleased him, as he offered me a round-trip to my ancests home in the Hebrides."

"Finally," said MacDonald, in an interview, "I know of only one man who complained he was made too good-looking a photograph, and that was Preside Coolidge!"

×

Keeping Patrons Sold

The photographer may have in mind ce tain people he is anxious to make his patror. He wants to get their business. He sen them advertising and he writes them letter. He uses every available means of trying interest them in giving him their photographic studio patronage.

Finally he succeeds in getting such a person to come for a sitting. He makes the photographs and they probably give satisfaction. The patron is pleased and the photographer thinks he has added a new nar to the list of those whose business he feet will continue to come to him.

It is right there that some photographe make their mistake. They let up on the advertising efforts with those whose per ronage they have finally secured. They ta



GERHARD SISTERS

the position that a man does not run for a street car after he has caught it.

The National Cash Register Company considers that its best prospects are the people who have already bought cash registers. The photographer's best prospects ought to be those who have already patronized him, but he ought not to be satisfied to leave them merely prospects. He ought to be continuing his efforts to get more business from them. His advertising should be directed at his patrons, at those he thinks are going to give him whatever business they have for a studio, just as much as at those who have not yet patronized him.

To cease trying for the business of someone who has become a patron is to leave that patron exposed to the siren song of any competitor who is looking for business. One's patrons forget easily the satisfaction they have had and believe the statements of others that they can do better by them.

There ought to be continued good advertising to keep a patron sold on the advantages of the studio, no matter how certain it seems that that patron's continued business is assured.

No better method of holding people's patronage exists than that of using personal contact. Meeting people and talking to them about the work that has been done for them, asking them how they like it, asking them what their friends and relatives have said about it, shows the photographer's interest and gives opportunity to suggest further work and different types of portraits. It helps, too, by making it natural for the patron to mention others who may be planning to have work done and whom advertising would reach and interest.

True enough, one sometimes dislikes to question certain fussy folks about the work done for them. There is fear of complaints and there is the desire to let well enough alone. But where complaints are to be expected, it is better to have them come out and to meet them and endeavor to square up matters. It is a great detriment to the business of any studio to have more or less

patrons, or one-time patrons, running around spreading the word that they have not been pleased with what was done for them.

When patrons have complaints to make it is best to have them made to the photog rapher of whom they complain.

The holding of the business of those regarded as steady patrons requires continued attention. The developing of bigge business through adding more patron requires continued attention to the presen patrons in order to interest them in commending and recommending the studio to their friends.

32

An Interesting Expedition

Carnegie Institution is refitting its brigan tine *Carnegie*, for a new expedition to study the magnetic variations. No iron is used anywhere on this vessel, excepting where unavoidable in the engine construction.

The expedition studies other scientification data in connection with the fauna of the set bottom, and is equipped to make the necessary photographic records of life that can not be preserved.

26

Photographing Lightning

J. W. Legg, of the Westinghouse Co says the path of a bolt of lightning is conceived by the average person to resemble a erratic scratch on a dark background. It is more accurately compared to an irregularly coiled rope thrown from a height.

Records have been made with special types of cameras, where images to the extent of 2,600 per second are thrown on rapidly moving sensitive film. Very interesting results have been photographe where high tension wires have been structly lightning.

There are thousands of photographs of lightning flashes recorded on the amateu films of this country alone and it woul seem as though a systematic study of lightning discharges might well be made of thes results.



MINYA DUHRKOOP
HAMBURG, GERMANY



MISS I. DEAL DISCUSSES THE RETOUCHING OF PROOFS

We were an interested listener the other day to a hot discussion between two fine photographers on the subject of proofs. One contended that retouching proofs was not only too expensive but too inartistic a process to be endured. "How," said he, "can we expect to educate the public to want real portraits of themselves—real likenesses of their individual countenances instead of simpering, simulated youth, if we retouch all the expression out of their negatives before they even see them? I contend that proofs should be unretouched, and then perhaps half of your clientele will permit you to make up portraits that will really reflect their individuality instead of their vanity. The other fifty per cent may demand a lot of retouching, and that can then be done in so far as is necessary on the selected negatives. I do not say to refuse to retouch for their finished work, for I cannot afford to do that, but I do say to urge that they consider how retouching lessens the artistic merit of their portraits. You must admit that this plan is also far less expensive."

"I don't admit any such thing!" retorted the other. "It is far too expensive a plan for me!"

"Expensive?" demanded the first speaker, growing a bit annoyed. "I don't see how you make that out!"

"Simple enough. If you don't retouch the proofs—and retouch them pretty thoroughly, too—the majority of your customers won't order—or, if they do, won't order nearly as well as if their proofs were more flattering. Suppose you do tell a woman that her proof is not retouched, but the final photograph will be made from a thoroughly retouched negative. That doesn't convey any real conviction to her. She is

not so sure that it will really turn out her liking, for it is very hard for anyon not dealing with photographs every day, visualize the changes that can be made retouching. Consequently, her order, placed at all, will be small. She may ord more when she sees the finished work at then again she may not. By that time son other use for her money may have come that and she will 'make out' with what she have originally ordered."

"I'm not saying that you aren't right Probably you are. Certainly little retouched work is more artistic. But I do say the I can't get away with it. Every time I to putting out unretouched or only rough retouched proofs, my business suffers, an of course, I can't afford that—not even for the sake of 'Art,' which is, after all, a pure comparative term, capable of as many interpretations as there are 'Artists.' But the word 'Business' is capable of more exa definition. In it success or failure is indicated by black or red ink, and there is a uncertainty as to where you stand.

"My object is to remain in business I putting out a product that satisfies the pulic. I will not permit an imperfectly washed or finished print to go out of my place. On questions of workmanship I am absolutely inflexible. But when it comes to the artistic side—the question of who is to I pleased, the customer or me—I say 'the customer' every time. And I have foun by experience, that in my community at least the customer is better pleased with carefully retouched work."

The argument continued for two hour but we have put down the salient point Needless to say, no point of agreement we reached. The viewpoints were too wide fferent. The question with which we are neerned today is—who is right, and what our own plan of campaign going to be?

Shall Proofs Be Retouched?

Our suggestion would be to strike the 1ppy medium between the two. To sell om absolutely unretouched proofs is a isk for a wizard instead of just a recepfinist, so let's plan to have some retouchig done on all of the proofs and perhaps ime extra touches on one or two promisis negatives. In order to avoid the "eggsell" finish, so disastrous to portraits of ial individuality, let's take particular pains ith our retoucher. In the first place, we ca try to get a good one. Failing that, we on train the one we have secured by cons:nt watchfulness of his work, and objectily every time he retouches in such a way ¿ to remove instead of soften character

There is a splendid retouching course at the Winona Lake Summer School, held dery summer by the P. A. of A. It would by us to send our retouchers for a month's thining under experts in that line.

Naturally we can seldom, if ever, afford the time to do etching on our proof negaties. Mr. Blank gets around this difficity by marking in ink on the face of the possibilities of stout women's alms, for instance. This serves two purples. It changes an unattractive line, sowing the possibilities for the finished work, and it shows Mr. Blank's personal increst in the customer's negatives. Little Mss I. Deal plays up this last point very stongly when talking to the customer.

'Here," she says, "are Mr. Blank's own mrks, showing what will be done with your fished pictures. He was looking over your profs with me this morning, and remarked that they would make splendid finished traits."

Now here arises a possibility. The cus-

Well, which ones did Mr. Blank prefer?

I'll take them home and show them to my husband, of course, but we'd both like to know which ones Mr. Blank feels will finish up the best."

Or perhaps she may ask Miss Deal herself which are her choice. Little Miss I. Deal is too wary to be caught in this trap. If she tells her which ones Mr. Blank prefers, or which she herself does, she will be working against the studio's interests, and well she knows it. Why? Because when the customer gets them home, she or her husband may prefer one of the ones Mr. Blank or Miss Deal did *not* mark as being their preference. What results? A confusion in the mind of the customer, who feels that Mr. Blank must know best, since that is his business, but she really likes the expression of some other one so much better!

She is genuinely troubled, for she respects the studio's judgment or she would not have asked for it, yet her own preference lies in another direction. This situation is likely to result in a smaller order than she had at first intended, because she is now unsure of herself.

How much wiser is Miss Deal's course! She replies:

"Really, Mrs. Green, it would be impossible for me to answer that. As to photographic quality, Mr. Blank says that any one will make a charming photograph. The only choice between them lies in the matter of resemblance—the most characteristic poses or expressions—and of that you and your family are certainly better judges than we of the studio, who see you only infrequently. Photographically, they are all lovely."

The Sales Advantages of Proofs

We have spoken of proofs before, but only recently we were asked to dwell on the subject at greater length. We can never talk on the subject of proofs without making a comparison between the old red paper proofs and the more recent Veltex and other developing paper proofs. Personally, we prefer the former. Then, when Mrs.

Green comes back with those proofs and asks little Miss I. Deal again, as she is almost sure to, which ones she likes, Miss Deal has something to go on. She can lay them out and note which ones have grown darker than the others, because looked at oftener, and if they are good negatives, she can unhesitatingly recommend them. Watch Mrs. Green's face brighten! Her choice has been verified—not contradicted. This means a larger order instead of the much smaller one that would have resulted had Miss Deal previously indicated a choice contrary to her own.

Selling from proofs is a fine art. It is always best to let the customer talk first—often giving you leads far more valuable than any sales remark that you yourself could have inserted. For instance, Mrs. Green says, as you express your admiration of one darkened by exposure:

"Yes, I'm so glad you like that one, for it's my choice of the lot. Mr. Green, though, liked this other one."

That is an invaluable remark, opening up, as it does, the possibilities of ordering from more than one negative. Now any such suggestion can be made to seem the customer's own, and she won't have that "high-pressure salesmanship" resenting when she thinks over her order afterward.

The Disadvantage of Proof Books

Some of the proof books and proof folders that are gotten out today are very elaborate and very interesting. But they have one disadvantage which, in our mind, outweighs their great beauty and attractiveness. That is the fact that the proofs are put in in a certain order and can be shown only in that order. Some studio owners claim that this is an advantage, anyhow. It prevents the customer from comparing so readily and from keeping certain proofs. All must naturally be returned when they are all pasted in. The last point we grant, though denying its importance to any great extent. The first point we are not so sure is an advantage.

Why shouldn't the customer compare th proofs, and why should that work to you disadvantage? From the standpoint of th first showing of the proofs to the custome a proof book is a decided disadvantage. Let us illustrate.

We'll assume that there are six proofs of Mrs. Brown. Miss I. Deal looks them over as soon as they come from the proofing room, and arranges them in a certain order. We'll call them by the numbers 1 to 6, it order of their attractiveness, as far as Mistopeal can judge. She arranges them about as follows: 3, 2, 4, 5, 6, 1. Thus, you see she shows a rather good one first, for the first impression is too important to risk poor one—then a still better one next, the the less attractive ones, and finally the verbest, to wind up in a blaze of glory.

"That's all right," you say, "but wh couldn't they be arranged that same way a book or folder?"



THE HEYN STUDIO OMAHA, NEBRASKA

They could, unless you do as too many tudios do—allow the proofer or finisher to see his own judgment in arranging them without any suggestion from the poor receptionist who has to *sell* from these proofs.

But then, once arranged, that arrangement must be permanent, whereas the other lan is elastic. Let us illustrate again.

Suppose, in going over the proofs with Ars. Brown, Miss Deal has gotten as far s proof 4 or 5, and Mrs. Brown shows igns of horror. Without completing the rrangement as first planned, Miss Deal lips the last proof from the underneath ide of the pile and shows it with a flourish. That one, you will remember, is No. 1, the est of the lot, and Miss Deal sees that this the psychological moment to produce it. Here is real salesmanship, and with a proof ook it would be impossible.

Use Care in Showing Proofs

The first showing of proofs is much more nportant than most of us realize. We have een receptionists hand over the proofs to a ustomer and make no attempt to hold her the studio long enough to go over them with her. That is a grave mistake. Never and the envelope of proofs to a customer, ut get them and go over them with her ne by one—keeping the envelope in your two hands in order to control the situation, a show them fast or more slowly, as seems vise, and to change the order of showing henever necessary.

Every proof should be plainly numbered not the back, so as to facilitate looking up rders and negatives, and should also bear a tamped or perforated notice to the effect nat these proofs are the property of the tudio and must be returned within such nd such a time or a charge of so much will e made. A perforation across the face of our proof makes it more difficult to copy, if ou are troubled with that condition in your ommunity.

In conclusion, remember that good proofs, roperly handled, are absolutely essential to rood selling. Never include with a group



THE HEYN STUDIO
OMAHA, NEBRASKA

of proofs any that are "moved." If you do, some perversity of human nature will make that the only proof that the customer really likes, as to expression, etc. and you'll be reduced to cutting the head out of the picture and enlarging it or something equally trying and unnecessary. Show your *best* and show them retouched. If perhaps we seem too insistent upon this, let us quote you a squib from one of this week's papers. It reads:

"The camera never lies, and it takes a family album to convince some people that the truth is a terrible thing!"

Death of Clarence M. Hayes

Clarence M. Hayes, the well-known Detroit, Mich., photographer, died on September 22nd, and was buried at Chardon, Ohio, on the 26th. Aged 65 years. Mr. Hayes was president of the P. A. of A. at Celeron in 1897, and was ever active in P. A. of A. affairs. Mrs. Hayes died a few years ago.

Golden Rule

C. H. CLAUDY

There were two photographers in Smithville—Jones and Brown. Of course, it wasn't Smithville, and Jones and Brown are not their names, but names do not matter to this yarn, so they are not true ones.

Jones had the bigger business; he had been longer established and he was a keen young fellow. Brown was a newcomer, equally as good a photographer, but lacking the years which had enabled Jones to build up his business.

Started a merry war between them. There were competitions, bargains, offers, allurements galore. Each spent liberally for advertising, and each prospered, but Jones still kept a jump ahead of Brown. Perhaps Jones was a little the cleverer in some ways.

Came a fire and wiped Jones out; his furnishings were a wreck, his place gutted, his negatives ruined.

"Here's your chance!" said his friends to

Brown. "You can clean up and get all his trade while he is rebuilding and refurnishing."

"So it is my chance!" cried Brown happily, and sent an advertisement off to the newspapers. It was a quarter-page, and when it came out the next morning, Jones saw it, and was waiting for Brown on Brown's doorstep.

"What do you mean, putting an ad like that in the paper without consulting me?" he demanded, shaking the paper in front of Brown.

"Oh, go to blazes!" grinned Brown.
"There's room for two here, isn't there?"
The advertisement read:

FIRE DESTROYED JONES' STUDIO. UNTIL IT IS REBUILT, HE WILL OCCUPY HALF OF BROWN'S STUDIO, AND ALL HIS CUSTOMERS ARE INVITED TO COME TO BROWN'S TO HAVE JONES MAKE THEIR PICTURES AS USUAL.



Dunham & Fairbanks, staff photographers on the Syracuse, New York, *Herald*, with a Hammer Press Plate, show seven bathing beauties, on their way to National Bathing Beauty Contest at Atlantic City, inspecting an aeroplane while stopping off in this New York town.

So Jones occupied Brown's, and did his wrk and took his profit, and kept going, will his new studio was finished and finished.

Then he thanked Brown and departed. Ten he sent an advertisement to the newsphers, and Brown was waiting for him the not morning.

'You crazy man!" cried Brown. "Haven't y'ı any sense at all, spending your money

lie that?"

'Well, it is my money, isn't it? The ad itrue, isn't it? Then shut up and let's go thwork!"

This advertisement read:

Jones has opened his new studio. It will never have been opened if it had not been of the kindness, courtesy, and humanit of competitor Brown, whose studio I he occupied with him for the past three muths. He is a fine photographer and all of a man and a competitor, and if this studio he any success in the future, it will be beause of Brown."

Somehow, competition languished after tht. There wasn't any pep to it anymore! Tey couldn't have any fun fighting each

So they stopped fighting. They both sent anadvertisement to the newspapers. It read:

Jones, Inc., photographer, and Brown, Potographer, have this day formed a partneship, of Jones and Brown, operating two st lios, and aiming to serve their patrons

better than before, since the resources of both are at the disposal of all."

And that was the end of that!

The Golden Rule does work. It isn't a mere phrase. It was the saving of Jones and the making of Brown. One was in hard luck, the other came across and stood by. Then each tried to aid the other, and now they are fast friends, partners, and each makes more money than he did before.

Suppose Brown had "taken advantage" of the fire? Suppose he had left Jones to shift for himself? No one could have said anything—one is not bound by any law or rule to open his doors to a competitor. But it could not have profited him in the long run. And he was clever enough to know it—and to do the decent thing, the square thing, the fine thing, by his competitor—and he reaped his reward in a valuable partnership. Jones reaped a reward of being appreciative, too—he got a partner who relieved him of a lot of work, increased his income, and has more leisure.

This isn't a preachment. It's a statement of fact. The Golden Rule in business is a working formula which produces results. It does so in big affairs like this and in little ones such as the relation of employers and employees. And the biggest businesses, the greatest successes, are built by men who are human first and money-makers afterwards—as any photographer can, as most of them do—demonstrate for themselves!

Losses From Leaks

FRANK FARRINGTON

'he money that slips away in leaks of valous kinds is money lost from the profits of the business. It is, in the main, money the photographer might just as well have he.

When a package of card mounts is placed were more or less of the mounts are soiled ar spoiled because the wrapper breaks and dirt and dirt get in, the photographer loses may to just the amount of the spoilage, may that is wasted, not spent. When

you spend money you get something in return. When you waste money you get nothing in return.

Leaks are not necessary. They are almost always due to carelessness or to forgetfulness. It is carelessness that puts the card mounts in an undesirable storage place. It is forgetfulness that leaves electric current turned on somewhere when it is not needed.

The profits lost through leakage need not be lost. Leaks can be stopped. They are

stopped by efficient photographers. There are not a few studios where the difference between a net profit and a net loss at the end of the year is the difference between allowing or preventing leaks, perhaps leaks that seem unimportant, certainly leaks that are preventable.

Let us remind ourselves of some of the leaks that may occur to allow profits to dribble away, and then let us check up to see that such leaks are prevented or stopped.

Waste of electric current, especially where it might be arranged to cut off automatically, as lights over the street entrance sample case, may be arranged to be turned off at any desired hour by use of a clock switch, or as stock room lights may automatically cut off with the closing of the door.

Depreciation in the value of stock by careless storage, allowing dust to affect it.

Depreciation in the value of such stock as is left where light or heat may influence its value and cause direct loss through spoilage or indirect loss through poor results from its subsequent use.

Loss by making too many prints because of careless counting or incorrect reading of numbers.

Loss of prints through inattention to the work in hand, resulting in over- or underexposure, or otherwise carelessly handling.

Use of letter heads or other good material for such memoranda as might be made on scrap paper.

Waste of envelopes or any enclosures careless handling or by using a wrong six

Paying over-postage on mailings becau of neglect to get actual weight.

Loss on perishable supplies because buying in too large quantities.

Loaning property from the studio.

Allowing too free use of studio equipme and supplies by employees for their ov purposes.

Careless inspection of incoming stock; that defects and shorts are not noticed time to secure correction.

Taking delivery from a supply house true by allowing the delivery man to place to stock on the shelves himself without checup on count as it goes in.

Neglect to make slight repairs which w obviate the necessity for replacement r expensive repairs later.

Making many negatives in order th, despite carelessnes, there will surely be some that are good.

Using too much wrapping paper and twe in preparing work for delivery or for maing-adding in the latter case to the poste charge.

Opening a new package of supply material before completely emptying the old packa:

Ten cents leakage each business day meis the loss of the interest on an investment of \$500. How many thousand dollars wod you have to keep invested at 6 per cento take care of your studio leakage?

Direct Mail Advertising

JOHN HAWLEY WRIGHT

A talk given before the Photographers' Association of America Convention, New York, July 27, 1927.

You no doubt, at this convention, will be told how to make photographs, but that is not really the all-important thing. The all-important thing in your business is to sell the photographs you make.

It may be possible for me, in the course of a few minutes, to give you some ideas about selling pho-

We publish a little magazine called Postage, devoted to selling by mail. The slogan of that magazine is that anything that can be sold can be sold by

Photographs such as those that you make enter very largely into selling by mail.

I do not know whether or not you are more interested in listening to my talk on the photographs that enter into successful direct mail selling, oin selling your own particular photographs by mail

I want you, first of all, clearly to understand at I am not the editor of a paper. I am not a speh maker, I am a man engaged in business, just as it are, with the same problems that you have.

Nine years ago, fortunately or unfortunatel I bought this direct mail magazine, and in the st

two or three years made 50 or 75 talks a year. Within the past three years I have given up iking on the subject. In selling by mail, there re four things to be taken into consideration.

First, the list.

Second, what you say to the list.

Third, how you say it.

Fourth, how you present it.

And that is where photographs come in so exten-

vely in direct mail.

Every manufacturer, every retailer, every person ngaged in business, can use direct mail selling to reir profit, and photographers are no exception to be rule.

Within two days after we registered a trade for ne of our companies, we received letters from the Vestern Union Telegraph, the Commercial Cable lompany, and the Radio Corporation of America, sking us to use their companies in connection with our cable address.

Here is a concern that sells broadcasting by radio,

nd it is selling it by direct mail.

Here is a firm in New York that sells outdoor dvertising, and it is selling it by direct mail.

Here is the Illinois Telephone Company, and it takes 52 mailings a year, selling the telephone ser-

ice by direct mail.

Park & Tilford, well-known retailers in New York; he American Tobacco Company, F. R. Tripler, one f the largest men's stores in New York, here is a eal estate concern, here is a piece that reached our fice this morning, in which a building is for sale jut in Bridgeport, Conn.

This entire piece is illustrated with original pho-

ographs, and is used to sell that building.

Here is a real estate firm in New York City that ever sends out a letter, but that it does not attach that letter a photograph of the particular building n which it is trying to interest the prospect.

Here is a letter from the Brooklyn Edison Com-

any, a very large user of direct mail.

Here is a concern selling printing presses, and it ses a photograph of that press. It is not necessary take a sample of that press; the photograph shows ll about it.

We have here very many excellent specimens of the

se of photographs in direct mail.

A concern sells filing equipment, and illustrates, his entire folder both sides by original photographs. Here is a concern selling bookbinding in this town, o show you how it can bind books, it uses original thotographs of books that it has already bound.

Here is a house magazine that won the first prize hree years running for being the best house magaine published in America, under two ounces in reight, and it uses original photographs entirely broughout the magazine.

Here is a booklet which, I think, contains the best hotographs of shoes that were ever made. This paricular little booklet sold \$50,000 worth of shoes

fter they had gone out of style.

You men who have had any dealings with women now how hard it is to sell them something that is ut of style. This booklet sold these shoes, but I m not quite sure whether the retailer has disposed f them or not.

Here are some very excellent photographs selling omforters. I do not know how that would appeal

o you today, but they are fine photographs.

Here is a piece put out within the last ten days by he Goodrich Rubber Company, the finest example if direct mail selling that has reached my office this ear. It contains 17 original photographs of their lipper boots. You see, it is something new in photography. I don't know anything about it. The lieces are made by color photography direct from he boot, and show the merchandise without artificial retouching.

Here is a concern in Great Britain whose cataogue of cigars costs \$5.00 each to produce. It is

illustrated—they have 160,000 customers, all of whom they sell by mail, and they photograph all of their cigars and show them, original photographs, in the book.

Here is a magnificent photograph of books. I am showing you these pieces in order to prove to you the big field there is in direct mail advertising for the

work or some of the work that you do.

Here is a concern that in the panic year of 1920 might have been involved in serious trouble had it not been due to the fact that they had 70,000 mail order customers. They show all of their haberdashery in original photographs in the natural colors.

So much about the use of the photographs.

Now, you men and women who use direct mail, in order to sell your own products, might want to know something about the kind of direct mail to use.

There are a number of photographers in this town who use direct mail quite extensively. The kind of direct mail to use is to reduce to type what you would say if you were talking to the prospect in his office. Here are a few letters showing what not to

Here is a letter from a firm. As I read you the opening sentence in these letters, you can imagine that the salesman or a salesman or my salesman is out in the outside office waiting to see the man who buys this particular product, and he is brought into the office and the man who is about to buy the particular product says to him, "What can I do for you today," or words to that effect, and this salesman says, "If Andrew Jackson could see Church Street today, do you think he would recognize it?" That is the opening sentence in their letter.

Here is a concern that is trying to sell bonds (it is the Bankers Trust Company, not in this city) and says—here is the opening sentence of the salesman: "Did you ever roll a cat down the street in

a wheelbarrow?"

Here is a letter. Another salesman walks in and this is the opening sentence in his letter: "Sure I plead guilty to having neglected you in many moons. Where in hell have you been all these years?"

Here is another letter—these are printed letters—they are sent out not by the ton in the United States

but by the carload.

Nine years ago in Cleveland, when I made my first talk on direct mail advertising, I said that 90 per cent of all the direct mail used in America today was poor, and the Secretary of the Rochester Advertising Club took exception to that remark of mine and had all the members of his club keep all the advertising that was received by them in one month, and then they put in their bulletin that I have made a mistake in my figures, that 90 per cent of all direct mail advertising was not poor, that 95 per cent was poor. And the trouble is that we ask these mailing pieces of ours to say things to our prospects that we would not say.

The highest type of selling you men and women engaged in your profession know, is that selling where you meet a prospect face-to-face and try to

sell him whatever you have to sell.

And after all is said and done, direct mail selling is nothing more nor less than your selling talk

reduced to type.

The highest and the best form of selling is your personal selling, but how many firms engaged in industry in the United States today can employ personal salesmen. They are too expensive, and so, as a result, we are turning to this cheaper form of selling, and I ask you business men and women what can any of you say about your particular product

that you cannot write about that particular product, and writing about it, just reduce what you would

say to type or to printed matter.

In your direct mail efforts to sell your own product, do not attempt to say too much. In these wonderful days of new cars and waiting for new things to come out, with so many wonderful things to do and so many wonderful things to see, with half the ears of the country hanging on to radios, we have not time to read direct mail.

Here is a piece prepared by an advertising manager. I do not know whether it is a good piece or not. Some executive here might be able to tell me.

"You can make more profit by rendering greater service"—we open it up and find a blank wall. We open it up and have to read this [indicating], so we finish that page and read this page and then this advertising manager said—"we will open it up and we will write on that other side"—now, you know just as well as I do that that piece of mail is not read. There may be some executive with time to read it, but he might not have time to buy it.

Here is a piece sent out by the Fifth Avenue Bank trying to get successful men in New York to make the Fifth Avenue Bank their executor, and all they say is, "Action today means protection tomorrow-

your act." That's the entire message.

Here is a big insurance company in Hartford sends out this booklet, and it says, "It will only take you a minute or two to read these testimonial letters. We had someone in our office read it, and it took them 35 minutes to read this book. It contains 24 reproduced letters in 5-point type.

When writing to your prospects, tell them what your product will do for them, not how great you are. What will your photography do for your prospects? There are three great appeals in business today-

profit, utility, and pride.

In photography, it seems to me that your particular selling appeal is pride. You know how we like to see our name in print. You know, the most of us from out of town, in these little country newspapers, how we will preserve a copy of that little country newspaper because it happens to have our name in it correctly spelled, and how much greater is the effect on us when we see that our own photograph is published in some paper with a circulation of 500 or 500,000.

So, the greatest appeal in your selling is pride. Why, you know just as well as I do that there are tens of thousands and hundreds of thousands of mothers who, if they were correctly sold on the idea of the photograph, would photograph their children every month. They like to see this product of theirs,

and it is pride.

Your selling is based on pride, and so when you start to write up these prospects of yours, put that

into your message.

You know, I do not like to stand on this platform and make the statement, and yet I think most of you will agree with me, that it is true that the biggest thing in the world to me is me, and the biggest thing in the world to you is you.

I love my wife better than any other man's wife

just at the moment.

My children, my house, everything; so, in writing your direct mail, put something in it that will

appeal to your prospect.

You meet a man walking down the street, and he says, "There's a house burning down the street, but he has little attention from you; but if you say, "Your house is burning," watch him run down the street.

Here is a letter I have received. There are te paragraphs in it. Nine of them begin with me, an the tenth ends with us.

Tell your prospects why they should buy you product. You, with your wonderful association throughout the country, must have, in some way of other, developed what the great selling appeals i your business are, but it seems to me, and I pa quite a lot of photographic bills in the course of year, that the big appeal is pride.

You can send out samples of your work. I ar sorry I did not bring with me a great many piece of mail sent out by photographers who want to se photographs, and it is a good thing to attach a pho tograph just to show a sample of what you can do.

You know, if I meet my own brother on th street some afternoon, and I say to him, "Bob, I war to sell you my watch for \$10; that is a pretty loprice for a gold watch." What does he do? Pu price for a gold watch." What does he do? Pu his hand into his pocket and produce the \$10? O course, he does not. He says, "Show me the watch. and he is my own brother.

Now then, suppose I said to him, "I cannot show you my watch, I will show you a picture of m watch," and suppose that I produce from my pocke a picture of a watch reduced to the size of a one-cer piece, a cheap illustration? Will he buy my watch But suppose I produce from my pocket an origina photograph of that watch shown in gold, just exactl as my watch looks, you men and women know that I have a better chance of selling that watch.

And so, in selling photographs to these busines firms who use them, point out to them the important of high quality work, because tens of thousands of pieces of direct mail are spoiled through poor pho tographs and through poor reproductions of thos photographs, and if I am going to buy a thing b mail, I want to see how that thing looks, and if cannot see how that thing looks, the only thing that will tell me how it looks is a photograph, and if tha photograph is not perfect in every detail, if it i not reproduced perfectly in every detail, it will no show me how that product looks.

So, you who really do make photographs, and take it for granted that there are one or two in th room who do, you should become imbued with th idea that if a photograph is a photograph, it must b

a good photograph.

Direct mail is the most powerful selling medium i America today. And the only reason why I hav stopped making these talks to business organization throughout the country is because of the fact that am so much imbued with the fact that firms go ou and start off on some direct mail campaign withou proper analysis. I started a few years ago in the town with that proverbial dollar, I bought a littl business that was in the hands of a receiver, an that was the reason why I got it for a dollar or two They had four salesmen, and they were doing business of \$100,000 a year.

I could not pay the four salesmen. When one lef I put the money into letters. When two left, I pu the money into letters. When three left, I put th money into letters, and today, in that business of mine, last year they had \$504,000 in that one depar ment of my business. We employ no salesmen because we know, or I know, and am thorough sold on the fact, that standing at my door ever morning at 18 East 18th Street, are 40,000 men i the pay of the United States Government, who sa to me, "What selling message have you to delive now in Maine, California, Washington, or where not; we are here ready to deliver them." And wha

an my man on the road, earning \$100 a week and metimes more than that, and traveling expenses, that can my men say about my product or services nat these messengers in the pay of Uncle Sam

iannot say about my product?

So, I have gone on building up my business, and by receipts last year were \$1,200,000, and I employ iail letters, constantly pounding out, not saying hall we send a letter today and see if we can pick p some orders, but sending letters every month of 1e year. I wrote to Mandel Brothers, of Chicago, or nine years, and never got an answer, and at the nd of nine years, to show you how good our letters re, they signed up for a competitive make of goods. Did I take their name off my mailing lists, poundng out 40 letters a year to Robert Mandel? 'he head of that firm came to New York and telehoned me one day and said he wanted to see me, 'nd I went up to his office. I took along samples f my product and I signed him up for a five-year ontract, totalling at least \$100,000, because the irect mail had done the selling for me, and when went to see him, all I had to do-the direct mail ad done it all-that was the selling.

So, that is what direct mail can do for you. There s not a man or woman listening to me now who has tot some product that they have to sell. You can tell it by mail, you can tell them in the mail how good your product is; all you have to do is to write irdinary common-sense letters, put common-sense etters in your booklets, your folders, and say to four prospective markets, "I will impress upon them the fact that I am the leading photographer in this own," and if I write them month after month for years and years, their curiosity will bring them in. Curiosity will bring customers to your door.

So, the big thing in direct mail selling, of course, is it is in all selling, is persistency. When you go ack to your offices, I don't know where they are ocated, in Wisconsin, Michigan, or Ohio, say to ourself, "I am going to use the mails to increase business." Make up your list of prospects and hen say what you have to say in your letters, and alk to these prospects so that it will make the great-

st appeal to them.

I can talk to you for an hour and give you the ames and the photographs of the most unheard-of roducts that are being sold by direct mail, and so, re have offered a reward to anyone who can prove nere is a product that cannot be sold by mail.

Here is Hammacher, Schlemmer & Co., opened a ew retail store in New York. They sent out 58,000 etters and did \$92,000 worth of business in the rst few months, and the only form of advertising hey used was these filled-in letters.

Here are a few of the original photographs of an rticle and a letter from the man who had, at a cost

f \$4,500, sold \$200,000 worth of merchandise. Here is a man that prepared 100 prospects for adio sets, sent them a postal card every week for ix weeks, and at the end of the six weeks had

old 56 radio sets out of 100. Not one postal card might have done, nor two or hree, but it was the persistency that turned the trick.

Here is a man out in California who sells chickens y mail. You can get an occasional chicken in New ork without ordering it by mail, but be very careul, you out-of-town men-I have lived in New York or thirty-two years, and one must be careful.

Here is a man who sold \$100,000 worth a day of

tuff with letters at a cost of \$350.

Here is a man that invented a powder that would nake better bread. He sold 16 carloads as a result If that booklet.

Here is a man that sold \$100,000 worth of grass seed last year by mail.

Here is a firm that sells all its store fixtures by mail, using photographs, and it is through the photographs, undoubtedly, that they are enabled to do such a big business.

You know, there are half a dozen books written on direct mail. There are one or two good magazines published on the subject. Use a good letterhead. In your business, in every way, if you are proud of the fact that you are a good photographer, then make this letterhead that you use in selling your photographs, make it your true representative. you go back to your office, look over letterheads, and "Are these letterheads worthy of the photographs that I think I can make?

Use good stationery, artistic stationery. There are certain firms that must use good stationery. Photographers, architects, bankers, and so on, because you

want to build prestige.

You know there are a lot of photographers all over the country that make what are called cheap photographs. I think that if I were a photographer I might change my mind, that I would really make good photographs, and if I did make good photographs, I would use a good letterhead with which to sell them or invite people to come and see them.

Here is a concern that made up 100 prospects for Reo cars in New York, sent out a photograph of the Reo car, a mounted photograph. This was in New

York City, and it sold 16 cars.

Here is a concern, R. Hoe & Co., who show each section of their machinery by photographs, and sell the machinery by direct mail.

There is a man out in Iowa who sells horses by

Government postcard.

Here is a letter that sold \$68,000 worth of merchandise with only 600 letters, accompanied by photographs, and the addresses of the agents.

These are all the original letters, and so I could go on ad infinitum, but I have not the slightest idea

of doing so.

Just one more letter that I want to read. Over at the Advertising Club of New York, which we think is the greatest advertising club in the world, at least we have a very nice bunch of people there, and we have about 2,500 members in good standing, we try to get the best speakers to come to us from New York and from different sections of the country, to tell us those things that we do not know.

Of course, living in New York, we think there are very few things that we do not know, but at the same time we bring these experts over to us to talk to us

on advertising.

About two years ago, a man whom I know personally, came over to talk to us on direct mail advertising. I heard him, and it was a very wonderful talk given by a man who is an expert in his subject.

Within about three months after he made that talk, his card was sent into my office, and, unfortunately, I could not see him, being tied up, not in

conference, just being tied up.

Within three or four days, this card was sent in again, and I knew him very well, and, much to my regret, I had to send out word that I could not see him, and my conscience pricked me a little that afternoon, so I wrote him this letter:

"Dear Mr. So-and-So.

"What can you say to me that you cannot write

to me?

And he wrote back and said that "he was looking for a position and he was an experienced direct mail man, and he thought possibly that I could put him in touch with someone that might employ him at a living wage." And I wrote him this letter: "Dear Mr. So-and-So.

"Do this. Pick out the names of 100 firms in New York, those that you think you can serve to their profit. Tell them why you think you can serve them to their profit. Have a letter actually typewritten. Use the best stationery, costing. if necessary, three cents a sheet. Use the best envelopes, costing, if necessary, three cents each. Do this and advise me of the result.

Here is his original letter, just as I received it at

my office: Dear Mr. Wright.

"I did do exactly what you suggested. I picked out 100 names of advertising agencies I would like to work for, sent them a letter, received 61 answers, landed eight jobs, and chose the best one. I am now sales and advertising manager of So-and-So, the leading firm in the State of New Jersey.

And what makes me bring that letter, to read it to business men and women assembled, is the fact that here was an expert, who knew how to sell by direct mail, and yet when he reached that crisis in his business experience, when it was necessary for him to sell the most important thing that he had, to sell his own services, he fell down. He had to be reminded of it, and so it is with you men and women, engaged in this wonderful product of yours, listening to me today. What have I told you that you do not know?

When I walk off this platform, you know just as well as I know, that I have not laid down a single new thing. What do I know about direct mail selling that you do not know? But the thing that is wrong, that the average business man and woman could do and don't do, is that they do not put to use the things they do know.

You know you can write a letter that will sell your product, you know there are prospects who will buy if you are persistent and all that, and the one thing I want to do today, after I have stepped down from this platform, is to so register in the minds of at least one man or woman listening to me the fact that his product can be sold by direct mail, and if there is one man or woman who leaves here and says, "Well, I listened to that guy and maybe there is something in it. I will go back to my office and try it." Then I will be well rewarded for the sweat try it." of my brow.



Photographic Copy-Work

EDWARD CONNOR

Copies are often considered as a necessary evil, and perhaps some photographers consider that time spent on them is time wasted.

But copies usually give a more permanent satisfaction—or the reverse—than any other class of work, and it is no disadvantage to a photographer to have the reputation of being a skilful copyist.

The writer was recently asked by some friends to recommend a photographer who could be trusted with a couple of glass positives dating from the early fifties—for the



t's the Lens That Tells the Story

Y/ORLD-FAMOUS photographers everywhere—whether specialists in commercial work or the various other branches of photography, prefer the versatile qualities of the

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5		12 -	inch .		6,	2x	$8\frac{1}{2}$	٠	130.00	
6		14 1/2	inch .		7	x	9		170.00	
7		161/2	inch .		8	x1	10	٠	225.00	
8		19 -	inch .	٠	10	x1	.2		265.00	
9		24 -	inch .		11	x1	14		550.00	



ourpose of making copies. Any photographer could undertake the work, for the portraits were in good condition, but they wanted to know who was the best man. After corresponding with some friends, the writer named a well-known photographer n whose reception-room some enlargements of daguerreotypes had been seen. The writer was requested to tell his friends that "they would have to pay a stiff price for what they wanted."

The writer learned afterwards that his suggestion had been taken, and that the copies, both as cartes and enlarged, had given every satisfaction, and the writer took the first opportunity of going for that photographer and asking to be told his method of working. He (the photographer) persisted that there was no secret whatever in the matter, and that careful work and a somewhat dexterous and steady hand accounted for his success. "But," he added, "I will give you one obvious hint. It is usually well to print a copy on paper which resembles as closely as possible the original. For instance, though my work may be classed as entirely carbon or platinotypes, I seldom use these papers for copies, I use single albumenized paper—which I keep in stock and sensitize myself-for all prints from originals on similar paper; in fact, I try for a facsimile of what the picture itself was when new. This, of course, does not always apply to pictures very much enlarged and intended to hang on a wall, though they are generally handled with an intention for a similar effect."

He turned to a cabinet, and from a drawer took a small tintype. Tintypes pass through many vicissitudes, and this one had had more than its share. It had originally been of three persons, but two of the portraits had entirely vanished; the third showed the outline of an old "spoon" bonnet of fifty years ago—something like, in front view, the headgear of a female Salvationist of today—and it showed very little else. With a glass, I could see a suggestion—no more—of the features. "That," said the photographer, "is

the mother, long dead, of one of our multimillionaires, and it has brought me an order for half a dozen of the highest-priced enlargements I have made, beside smaller pictures."

He was quite right when he said that he worked without any secret method, and he outlined "how it is done," for the benefit of the fraternity, at the same time persisting that every photographer knew the manipulations, and would at most merely require a

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

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Publisher

636 Franklin Square, Philadelphia

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Address

hint of the special method followed. Two things only he emphasized. First, he pointed out, although he was a high-priced and fashionable up-to-date photographer, he found the copying business not only interesting to him, but also directly and indirectly profitable. (Perhaps it was because he found it interesting work that it proved profitable.) Second, he said, the greatest mistake of too many photographers was that they did all retouching and working-up on the negative, or on a copy from it, instead of doing it on the original itself. He condemned all attempts at any chemical manipulation, except as a last resort, and laid stress on the advisability of practice on some originals of little value before undertaking to tinker with pictures priceless to their owners.

The tintype is, perhaps, the most exasperating picture that comes into the studio, for it is taken "anyhow," in any light, often underexposed, and until, perhaps owing to a death, it becomes valuable, little care has been taken in the keeping of it. It comes to the studio sometimes battered and buckled in the most hopeless fashion. If much bent, it may be laid, face downward, on a soft pad, and carefully flattened by passing a roller—a bottle will do—repeatedly over it.

It must ever be borne in mind that most portraits sent to be copied have a special value to their owners, and there must be no possibility of injuring or of destroying them. But with a little water color used for spotting, a little gum-water, and a few brushes, all the necessary work may be done, and in such a way that it can be washed from the picture and leave no trace.

In preparing a tintype for copying, the usual troublesome question is the relieving of a heavy blackness, and the question resolves itself into one of working-up. White, just tinted with spotting color for the features, can wonderfully remodel the face; touching very gently the eyes, the lips, the curve of the hair, with a fine touch as though retouching. The folds of the coat, buttons, etc., may be more boldly indicated, and force put into the whole picture, by a

fly minutes' careful work. It is at this sige that all blocking-out should be die, usually on the reproduced negatie, and unless one has a steady hand leves a strong suggestion that the finished pture has been cut with a pair of scissors. Le Chinese white liberally, graying off a lile around the margins of the figure, and is careful, the final print will show a nch softer margin than if this work were die on the negative. It is quite feasible athis stage to suggest a background, indicing a fold of curtain, a window, or whatnh. A glass positive or a daguerreotype my be treated in much the same way, supressing or strengthening with Chinese white owith spotting color. If the glass positive ilvarnished, a wash of gum-water over the hids and face, followed by a few touches a white before the wash dries, will be use-Any cracks or flaws can be relieved, al when the work is done by a light, care f hand, the result will photograph very eectively.

Where it is possible to use oil-color on an cginal—oil-color can the more easily be hidled in yielding gradations—it should be tinned with turpentine only, as it will then dr with a minimum of gloss, and make the sisequent copying easier.

The old faded albumen paper print is a tror to copyists. The old photographers were fond of using a white background in whetes, and this white paper has gone ylow, and is of a color with the cheeks and hids. In such a case, after working up the fitures, an added background, either plain oclouded, will often give relief; if the print ibadly yellowed, it may be a good plan to fice it behind a pale-blue glass, to the iprovement of the negative.

The print may either be placed behind the bie glass in a printing-frame, or the glass r.y be placed before or behind the lens, and cen it makes a great improvement.

彩

Customer: "Here, waiter, take this alphabet

Naiter: "What's wrong with it, sir?" Zustomer: "It's three letters short."

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains just how these splendid results can be obtained.

144 Pages 34 Illustrations

Price, \$2.00 per copy Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON \$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to minimize the unintentional defects and how to emphasize the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

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Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching
Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia
Please send me, postpaid, "Retouching and Finishing
for Photographers." Enclosed is \$2.00.

Name

Address

Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by showing you how in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success.

The mastery of **TOWLES' PORTRAIT LIGHTINGS** will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$500 Postpaid

TEAR OFF YOUR COUPON HERE

FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

Name

(Please Print Plainly)

Address

(Please Print Plainly)



Clyde Smalling, of Campbell, Nebraska, has moved into his new location at Red Cloud. The studio is being completely remodeled and furnished.

Martin J. Berget, pioneer photographer of Warren, Minnesota, died August 22nd, after a long illness. Mrs. Berget and three children survive.

John R. Eckert has purchased a studio on North Main Street, Linton, Indiana. The Eckert Studio has new equipment and up-to-the-minute lighting arrangements.

The Photographers' Association of Columbus held their annual meeting in the Montrose Studio, 101 High Street, Columbus, Ohio, on September 6 at which time Walter McKeon was elected president, and Frank X. Schreick, secretary. We trust the Association will make rapid strides in their progress during the coming year.

Max D. Zintzmaster, son of Albert P. Zintzmaster, has opened up a photographic studio in the Zintzmaster block, at Herkimer, N. Y., where Kurland studio was formerly located.

Mr. and Mrs. D. B. Walker, of the Walker Arts Studio, of Paonia, have purchased the J. E. McClure Studios, in Montrose and Telluride, and will run them under the name of the Paonia Studio. Montrose, Colorado, is to be congratulated in having such a photographic studio.

The Vancouver Photographers' Association, under the able direction of John Vanderpant, held a public exhibition in the Women's Building at Vancouver, B. C., September 19 to 24. In addition to the display of the local photographers, a wonderful exhibit representative of the most prominent photographers throughout the country was part of the exhibit.



For Richer Tone Values Use Pictol

One of the "PHYSICALLY AND CHEMICALLY CONTROLLED" Photo Chemicals

FEW months ago we made a sample offer. Hundreds of photographers took advantage of the opportunity to try Pictol for the first time. As far as it was possible to determine, not one photographer who tested it out returned to the use of the rapid developer he was using before.

Many letters voluntarily written show the real value of Pictol. They prove—

- 1. Pictol gives exceptionally good tones and richness in the shadows. Better toning and greater detail than was produced by other developers.
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you do not know the advantage of Pictol, let us send you a sample.

Send 25c for a one-ounce bottle.

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical industry since 1867
St. Louis · Montreal · Philadelphia · New York

George Motley, photographer of Seattle, Wash., was married August 25 to Miss Irene Patterson of that city. We extend to them our congratulations and best wishes for many happy years.

L. E. Wehe has purchased the Phillips photographic studio at Main and Broadway, Newton, Kansas. Mr. Wehe is a veteran photographer, having been in the profession in Topeka for more than twenty years.

A pilot and a cameraman escaped with a ducking when their Curtiss bi-plane overturned in the surf at Old Orchard, Maine. Their plane had accompanied *Old Glory* and had started to take to the air, while *Old Glory* was getting ready for her trial flight, when their wheels dug into the sands, resulting in their plane taking a somersault in two and a half feet of water. Both the pilot and the representative of the International News Service were able to crawl out from under the cockpit and wade ashore unhurt excepting for a severe shaking up.

Norton Louis Avery and Lewis E. Imes, a Lansing, Michigan, officers of the Photographer Association of Michigan, are both busy makin plans for the meeting of the Association, October 3rd and 4th.

John L. Parker, photographer of Richmond, Ca ifornia, has opened up a new studio at 1920 Mac donald Avenue, in the building recently purchase by him. Most modern lighting arrangements an equipment have been installed.

Mr. A. S. Green, who for over thirty years ha had a studio at Port Jefferson, N. Y., has sol his old studio in the city and is building a residence studio just outside of the town, on the State Road. Everything in the new studio wibe on the ground floor, most conveniently an attractively arranged. The location of the new studio consists of several acres, with beautifus shade trees, and will be known as the Green Acre Residence Studio. Our best wishes for success to Mr. Green.

Reliable Photo Supply Houses

The H. & W. B. Drew Company

Everything Photographic

Jacksonville, Florida

Eastman Kodak Stores, Inc. (Formerly Glenn Photo Stock Co., Inc.) 183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)

133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio-Finishers-Engravers-Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co. Photographers' & Photo Engravers' Supplies 208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop

Everything Photographic

424 Grand River Ave. West, Detroit, Mich.

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
156 Larned Street West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc.
356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.

Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc. 57 East 9th Street, New York City Our Monthly Magazine "Snap Shots" Free

Willoughbys

Everything used in Photography
110 West 32d Street, New York

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
806 Huron Road, Cleveland, Ohio

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa. Summerville, Va., has a new studio and it is uder the ownership of Elbert Dixon, who, aside om the usual portrait work, will also handle nateur finishing and commercial work.

W. M. Lewis of Bellingham, has opened a studio the Hallock Building, Seattle, Wash. The studio to be modern in every detail, both in the matter equipment and method of handling the work.

G. K. Wangesness of Northfield, has purchased e studio of M. J. Viken in Dawson. The Vikens ill sail for Norway for an extended visit the latter rt of this year. We send our best wishes to the ikens for a successful trip to their old home, and organizations to Mr. Wangesness on his new adio.

A series of one-man shows will be given at the nithsonian Institution, to run for several months, lected by Floyd Vail, F. R. P. S., and each will reviewed in *The Camera* by C. H. Claudy. The st will be that of Charles Job, F. R. P. S., of ondon, England, one of the world's most famous udscape artists, whose process is carbon.

The Tacoma Camera Club, assisted by the number of Commerce, is conducting a contest own as: "The Tacoma Better Picture Contest." large number of entries are from those other an the Club members. Prizes and blue ribbons r the contest under various classifications have en listed, and unlimited publicity given both by a local and state clubs.

The Camera Club, New York, will have an chibition of bromides and bromoil transfers, by Henry Kreuder, from October 1 to 15. From tober 15 to 31 a "One-Man-Show," by William prace Smith, of San Francisco.

During the month of November, the annual ambership show and competition will be held. A andsome gold medal is the first prize and six etificates of honorable mention.

A new glass has been announced by the Corning lass Works, which will be known as Corex. The Insmission for ultra-violet is very definite and it materially changed by thickness. The absorpin of ultra-violet does not begin until about 300, tich puts it in a class like the Uviol glass from coad. There are, of course, a lot of undiscoved facts in relation to ultra-violet and other iliations. Another one we hear of from time to the is the Cosmic Ray, which Prof. R. N. Millihas made with Prof. C. H. Cameron in the I'h Andes and at Arrowhead Lake, in California. At the British Association meeting, lately, Prof. I llikan announced the observations they had made e penetrating power through 120 feet of water. e rays were three times as strong on the high lels as on the seashore. Whether or not these is have any psychological effects on our health al happiness is not known as yet.

PLENTY OF SILVER

ON

HAMMER PLATES

With shortest exposure Hammer Plates produce fine-grained negatives of highest quality. Speed, Uniformity and Brilliancy are their chief characteristics. Coated on Extra Selected Photo Glass.



HAMMER DRY PLATE COMPANY

ST. LOUIS, MO. Ohio Avenue and Miami Street

NEW YORK CITY
159 West Twenty-second Street

THREE SUCCESSES!

By DR. B. T. J. GLOVER

Perfect Negatives

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

Print Perfection and How to Attain It

The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

The Photographic Rendering of Color

in Monochrome

For anyone interested in bringing out the best in pictures, this book will be worth its weight in gold. No library is complete without it. With the photographers' needs in mind, Dr. Glover has written a clear, concised, non-technical book for the photographic worker.

Price, each, 60 cents

FRANK V. CHAMBERS

American Agent

636 S. Franklin Square, Philadelphia, Pa.

Lady—I don't know whether I like these photos or not. They seem rather indistinct.

Photographer—But you remember, madam, that your face is not at all plain.

Mrs. Herman Schervee, of Shrewsbury, Mass., entertained the Photographers' Club at a corn roast at her home. J. Carroll Brown will be the next one to entertain the Club members on September 20th.

Mrs. Ethel Standiford Mehling's studio, formerly located at 2906 Euclid Avenue, Cleveland, Ohio, has moved to the eighth floor of the Hickox Building. Mrs. Mehling, it will be remembered, was quite active in the Cleveland Photographic Society Week, and the success of the Society Week was mostly due to her untiring efforts.

Fashions in faces are changing too fast to suit London Art photographers.

"Many women want to change their type every few months and expect us to make photographs of them which are artistic," declared one Mayfair photographer in despair, "Why, if some of my customers retain their photographs for their grand-children the poor descendants will find they had a different-looking grandmother every few months. One month customers will come in made up as orange women, with faces made up to give them the appearance of Spanish women. They next appear done up in powders of pastel shades, with their hair dressed so as to give an entirely different cast of countenance."

The Holliston Mills, Inc., demonstrations for October are listed as follows:

Cleveland, Ohio, September 26, 27, 28, Fowler & Slater.

Detroit, Mich., September 30, Fowler & Slater. Detroit, Mich., October 3, Eastman Kodak Stores, Inc.

Chicago, Ill., October 11, 12, Eastman Kodak Stores, Inc.

Milwaukee, Wis., October 18, Eastman Kodak Stores, Inc.

Milwaukee, Wisc., October 17, Reimers Photo Materials Co.

Duluth, Minn., October 20, Eastman Kodak Stores, Inc.

Minneapolis, Minn., October 21, Eastman Kodak Stores, Inc.

St. Paul, Minn., October 24, Eastman Kodak Stores, Inc.

Des Moines, Iowa, October 26, Eastman Kodak Stores, Inc.

Des Moines, Iowa, October 26, Eastman Kodak Stores, Inc.

Sioux City, Iowa, October 27, Eastman Kodak Stores, Inc.

Omaha, Neb., October 28, Eastman Kodak Stores, Inc.

Kansas City, Mo., October 31 and November 1, Z. T. Briggs Photo Supplies Co.

HOLLISTON PHOTO-CLOTH

The adhesive cloth for backing photographs, photostat prints and blue prints.



1. HOLLISTON PHOTO-CLOTH

White

The standard fabric with one side adhesive for all general backing.

2. HOLLISTON PHOTO-CLOTH

In Colors

In addition to the standard white fabric, two new colors, Navy Blue and Quaker Grey, are now available. As these shades do not soil easily they will become popular immediately for use on prints that are used in salesmen's sample books, catalogs, portfolios and albums and for photographs which are subjected to constant use.

3. HOLLISTON PHOTO-CLOTH

Adhesive Both Sides

For the first time a backing cloth with both sides adhesive is available to the photographic trade. Commercial photographers, photostat printers and blue printers will quickly appreciate the economy, speed and convenience to be found in a fabric that mounts two prints back-to-back without the use of adhesives or expensive machinery.

Write for Samples and Prices

Sold by Authorized Holliston Dealers

THE HOLLISTON MILLS, Inc.

Norwood, Massachusetts

Boston New York Chicago St. Louis

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XLI

Wednesday, October 5, 1927

No. 1052

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Editorial Notes

Thelma Thorndyke's Photographs

A New York girl is achieving a notable uccess in her adaptation of the technique of the old masters to modern photographic portaiture. Miss Thorndyke has haunted art alleries, at home and abroad, in order to atch inspiration from the work of great ainters.

How the character of the subject can be ictured by expression, pose and costuming nd background, has been the question ever 1 her mind.

Just how she accomplishes her remarkable sults, cannot be told in cold type, but she lay do a portrait of the little fairy in your ome, or the matron of the household, that fill suggest the genius of Sir Joshua eynolds.

Our Advertising Department

This week we inaugurate our new department and we ask our readers for their coöperation, not only asking us for advice, but also submitting their own advertising for re-setting or for criticism. If you use cuts in your advertisement, please send them along so that we may be able to use your material in the re-setting of the type. The copy of your advertisement should be sent flat, as we will reproduce it along with the suggested improvement.

Our Advertising Department is in charge of an advertising manager known from coast to coast, and who is familiar with typographic lay-outs—hence we know that this department will be of inestimable value and of material assistance, particularly in helping those who have tied up with the P. A. of A. Advertising Campaign.

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Photo Reproducing Progress

The photographer may not be directly interested in photo reproduction methods, but it is interesting to know that constant improvements are being made in many photographic methods and apparatus in this vastly diversified art. The convention in Washington brought together many of these interesting advances.

In the making of negatives, there has been a call for a so-called "high light negative," that is one in which all the tiny dots are entirely eliminated in the extreme high lights. The Bassani attachment to process cameras makes the screen, ordinarily fixed in relation to the lens and plate, move in such a way so that each screen opening describes a minute circle around its ordinary position, a sort of vibration in its own plane. Anything which can be drawn on paper, pencil drawings, charcoals, crayons or wash drawings can be reproduced with practically full tone values. The hand work which has been considered inevitable is reduced to a mini-There is much interest in collodion emulsions and their color-sensitization. New sensitive materials based on resins, such as Neokol, are offered as substitutes for the old albumen processes where the light sensitive material has been ammonium bichromate, as in the carbon process of the photographer.

The use of color screen plates, to make color records in the field, which can be used as originals for color separation work, is increasing. The Autochrome or Agfa transparency is photographed with three or four filters and the negatives go directly to the engraver. One of the concerns which has made extensive use of such methods is the National Geographic Magazine.

When the photographer makes an original photograph and this is engraved on metal, there is often need for duplicates. These can be made by electrotyping or by printing duplicates on metal from the original half tone negative. Machines have been devised known as step and repeat cameras by which an image can be projected in rows on a large negative so that they can be developed en masse on one photographic plate and printed on a large copper plate or lithographic zinc or aluminum. The steppedup images may be enlarged or reduced also if desired and duplicate stepped and registered plates may be made from original sets of color separation negatives.

The printing of half tones direct on rough

or porous papers has been attempted, buindirect printing methods, such as offset and lithography, have been more successful along these lines. A new process known a Depthotone makes deep etched plates and process color printing on antique finish papers and even on papers which are no treated with the very shiny and to man people, the very obnoxious baryta coatings.

Text typing machines, which print witl ink on a special paper, and produce a printed copy which can be photographed same size larger or smaller, and then light printe directly from the negative on zinc for pho tography, are designed to eliminate for many purposes the large type castin machines which demand molten metal for either printed line slugs or separate chan acters. There have also been attempts t produce a photographic type setting machin which should directly impress on a photo graphic plate a latent image, which could b developed and printed direct on to the meta All such machines work from a standar typewriter keyboard.

Another new printing process, for whic advantages are claimed, is Pantone, be Ronald Trist, of London. A negative printed on metal in the regular way, but the metal is chromium plated over copper, step or iron. Mercury is then put on and the metal acts in a lithographic manner, as habeen known for some time. The inkerepelled by the mercury coated parts and is possible to print these plates on a regular printing press, instead of on the specific lithographic machines.

The photo engraver is making use of stripping papers, very much like the films in the earlier days of photography. The negative is made by contact or in the camera, and when the paper is in the hypo, the paper support drops off. The film can be quick transferred to glass, and if necessar reversed for certain processes where a prismould ordinarily be used. It can be dried quickly, and it saves the messy manipulated of the old wet plate process.



MINYA DUHRKOOP
HAMBURG, GERMANY

A Fire a Minute

A fire is something we always think of as happening in someone's else home or place of business. We take out fire insurance, but we don't really think we shall have a fire.

And yet, there is a fire a minute in our United States and an appalling loss of life annually from fires. Think it over, and you will realize that in the last twelve months there have been fires in your town in cases where you have no more expected a fire than in your own studio.

The thing you think might cause a fire you take care of. The fire will be caused in your case, as in most cases, by something that was neglected because it did not seem likely to cause any trouble. Every fall every photographer ought to look over his studio for fire hazards. I say in the fall, because that is the time of starting up heating plants, of using more light for longer hours.

The fire underwriters give high position as fire cause to matches left or tossed carelessly away, to cigar and cigarette butts, to dirty and disorderly furnace rooms, to defective chimney flues, and to defective electric wiring or to the use of electric appliances that overload the circuit and cause short circuits.

Such are only a few of the things to consider.

If we would be as diligent in searching out and removing the causes of fires as we are in developing fire protection to put out fires, there would be a great reduction in the hazard and a resultant reduction in the cost of fire insurance.

In certain cities where there has been a systematic effort to reduce the number of fires through the education of the people regarding the dangers and through the promotion of "Fire Prevention Week" to impress the public, the fire loss figures have been shoved back instead of being allowed to advance, as in the average community.

Some statistician has estimated that there are three-quarters of a billion matches

lighted daily in the United States. Any one of these matches may spread death and destruction. Most of them go out harmlessly with no immediate or ultimate damage, but some cause fatal results.

Consider some of these average fire figures: 15 hotel fires daily, 5 schoolhouse fires daily, a farm building burned every 7 minutes, a dwelling every 4 minutes, 4 warehouses every day, 41 people burned to death daily, 47 people seriously injured each day.

Two or three new fire alarms have been rung in while you have been reading this and by the time you get the next issue of the BULLETIN OF PHOTOGRAPHY your own studio may be in ashes.

Trying to scare you? Frankly, yes. It is only by getting people thoroughly scared about the fire possibilities that they can be made to sense the fact that they run constant risk of loss. The man who is not afraid of having a fire takes chances, grows careless, does have a fire sooner than his more anxious neighbor.

You wonder whose fire will be next. It is up to you to see that it is not yours. If everyone would take that same care, next fires would be farther apart.

Cancer

In London, recently, members of the London Medical Association, interested in the cancer campaign, which is functioning somewhat in the manner of the American Society for the Control of Cancer, heard described the principles of slow-motion photography of cancer cells.

In substance, the method is to focus a motion picture camera on a cancer sore and see that it operates slowly for varying periods up to two days. When the reel is projected upon a screen, the cancer cells, magnified are seen spreading, moving, creeping, quite like budding flowers seen in slow-moving pictures.

The process is expected to reveal to cancer researchers many things unknown at the present time.



"THE ARTIST"

MINYA DUHRKOOP
HAMBURG, GERMANY



Advertising Department



This department is for our readers and to be of help to them. Questions on advertising will be answered to the best of our ability. Correspondence and suggestions are invited.

Our Opening Article on Advertising

[Editor's Note—Perhaps there isn't a better way of introducing our latest department of the Bulletin of Photography than by quoting a letter which we received recently and its prompt reply. We have had a feeling for months that an advertising department of the kind outlined in the following article—the first of a bi-weekly series—would be most helpful to photographers and most kindly received by them. With that thought and in a spirit of sincere co-operation, this new department is inaugurated today.]

Editor, BULLETIN OF PHOTOGRAPHY, Philadelphia.

Dear Sir—I believe that your Bulle-TIN OF PHOTOGRAPHY could be of considerable service to photographers if you would gather and print the best advertisements that can be found or made for creating interest in and selling photographs.

I am especially seeking advertisements that are pointed, convincing and brief. They ought to fit into a small space and attach themselves, if possible, to the minds of their readers like maxims and proverbs.

I enclose a few which I have been using. If you would print such of these as you think fit, perhaps other readers would supply more and this could become a weekly and timely feature of your BULLETIN OF PHOTOGRAPHY.

ARTHUR A. SMITH, Paulding, Ohio.

To which the following reply went forward:

Dear Mr. Smith:

We appreciate your letter very much regarding the advertising suggestions, and it looks like a case of mental telepathy. It was only on Monday that we had a talk with an advertising writer, and told him to prepare us a series of articles for the Bulletin of Photography, embodying the best thing for the photographer.

So your letter comes in very nicely indeed, and we will turn it over to our advertising department, and you will see some results very shortly.

THE EDITOR.

What is the purpose of advertising and why has it assumed such vast importance in business during the last decade?

Back of the extensive advertising of today is the word "mass production." The tremendous advance in industrial machinery and efficiency methods whereby mass production became practicable in businesses which were formerly slow and limited ir output, brought up a hitherto unconsidered question. The question was: If we produce more per hour we can certainly do it at less cost than previously, but how are we going to market an output so much greater?

The answer to that question was—extensive advertising. So we have recently witnessed the growth of advertising from a crude state to something very closely resembling a fine art. And even though your business or profession of Photography is not a mass production business, you have to advertise today more widely and more cleverly than ever before. Why? Because you are in competition with businesses that

tre of that nature, such as automobile, radio, etc., and they are just as anxious to get hold of a family's Christmas money, or the slight uxury margin that the average man's salary loasts, as you are! They will, consequently, advertise, and so must you.

It is a recognized fact today that we inderstand photographers are loath to accept on account of the artistic side of their work, that "merchandising and marketing" products is more difficult than actual proluction. As that is the consensus of big business opinion, it will not profit you to wim against the tide. Rather, let us learn o swim better in order to swim with it.

Since the Editor of the BULLETIN OF PHOTOGRAPHY talked with me, much thought tas been given to the problems of Photographic advertising and to the best way of eing of service to you. The ideal arrangement seems to be a combination of the disussion of general points concerning effective advertising and the criticism of your wn advertisements.

Those who care to take advantage of his opportunity for a detailed analysis of heir newspaper, direct mail, or any other vpe of advertising, may send in any material ney like to this department and feel sure nat it will have careful attention. Names fill not be printed except by permission.

We feel that this phase of the department's work will be of great assistance to ou, for while one can generalize on any abject indefinitely, the printing of actual hotographic copy brings us right down to ard pan and that is what we want.

When you send us ads, for best results rite a brief note giving the approximate reulation of the newspaper, or the extent f the mailing, and the size of your town ad the general type of business that you do respect to price and class of people who me into the studio. Also whether you portraiture, commercial work, photo mishing, or all three.

We spoke of the necessity of swimming ith the tide. The trouble is that the tide vept down upon us so suddenly that many

of us aren't very good swimmers yet, which accounts for millions of wasted dollars every year—dollars that business men put into advertising which is not properly written for the clientele it is supposed to interest or which is put into the wrong mediums.

We are not capitalized to play the national advertisers' game today. They back every horse because two or three are bound to come in to the money. Look at "Lux" Toilet Soap ads this autumn. You see ads that run into the thousands for one issue in publications of every type every week and month. That is "broadcasting" in the advertising world.

The local advertiser foolishly tries to follow suit in too many cases. He advertises in newspapers, magazines and by mail in his vicinity. Often only one of these mediums would be far better than using all three. He does not consider that for a business like Photography, highly "selective" advertising is necessary.

Before you get out a single line of advertising of any sort there are two big features to consider. The first is—to what class or group do I want to appeal and the second is, which mediums will get me in touch with just those people, and no others?

When you have decided those two points, it is time to take up the "story" that you want your copy to tell, and the manner of writing so that it will be comprehensible and interesting to just the type of clientele you are catering to.

Probably the greater part of the "wasted" advertising money spent by photographers is expended on newspaper advertising. Suppose, for instance, you advertise in a newspaper of 52,000 circulation, and of those 52,000 probably only 5,000 are good prospects for you. Other mediums would be better for you. A newspaper ad must be very general, and to be effective, is usually based on price appeal. From some of the "specials" we see offered, we suspect that many photographers are cutting their own throats.

Enough of generalities for this article. We want to look over the suggestions that Mr. Smith sent in to the Editor. These are not complete advertisements, such as we suggested that you send in for this department, but "catch" phrases, many of them excellent, to be embodied in advertising.

This list may suggest others to you. We will be glad to print all you can think of. Send them right in. They may, as Mr. Smith suggests, be of great service to other Photographers who will then be reciprocally inspired to help you.

BRIEF ADVERTISEMENTS

- 1. Every honeymoon should begin with a trip to the photographer.
- 2. A new baby deserves a new photograph.
- 3. Everybody enjoys pictures. That's why photographs make ideal gifts.
- 4. Whoever will welcome you as a guest will welcome your photograph as a gift.
- 5. Don't wait until Christmas to order your Christmas photographs.
- 6. Your photograph would please your friends just as theirs would please you.
- 7. Nothing takes the place of photographs after it's too late to have them made.
- 8. Don't die to prove that your folks need your picture!
- 9. Photographs don't have to swear to tell the truth.
- 10. To prove a fact, employ a photograph.
- 11. Photographs can present the best side of us all the time.
- 12. We can't forget the old folks when we have their photographs.
- 13. The first baby's photographs shouldn't outnumber the rest.
- 14. Not cost, but friendship makes our photographs welcome to our friends.
- You deceive yourself if you trust Kodak pictures for dependable portraits of your loved ones.
- 16. Celebrate your birthday by having your picture taken.
- 17. This studio welcomes visitors as well as customers.
- 18. Surprise Daddy with a picture of the children.

- 19. Children change; photographs don't Record their childhood with photographs.
- 20. Photographs outlast the best memories.

Number 5, for instance, would serve wonderfully well as a line across the bottom of the paper on any mail that you send our from early summer on into October. It would go well on a beautifully lettered card in your show-case.

Numbers 4 and 6 have splendid sales appeal. We would suggest that Number 6 would be improved by changing the first verb from "would" to "will," thus conveying the idea of expectancy rather than meropossibility. In just such little points as this are advertisements lukewarm or actively helpful.

As a choice between 7 and 8 we would take 7 every time. This point of death ha to be very diplomatically handled or the reaction is against instead of for you Number 8 might appeal to men but would by risky with women.

Number 10 is a wonder for commercia or illustrative work. Remember it.

Number 13 carries a good point, effectively put, too.

Number 15 puts the point bluntly bu effectually. It has strength and carries conviction. We like it immensely. We believ we should use it in our summer mailing to counteract the Kodak influence at that time. Even if you run a photo-finishin business, too, this line would not affect it People take Kodak pictures to remembe incidents and places, not to record likeness.

Number 17 would be fine on a card, nicel framed, in the reception room, or bette still, in the hallway or approach to the reception room.

There's something about number 20 that has infinite possibilities. It can be used it reference to children's portraits, portraits old folks, progress work (commercial), photographs of weddings or formal occasions and in general advertising. An all roun useful catch phrase, we call it.

If you have any question in regard to an

hase of advertising that you want discussed n these columns, send it in when you send n samples of your advertising—or whether rou send samples or not. This is your lepartment, and by your Editor's arrangement, we are at your service, which is a very eal pleasure indeed.

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Your Advertisement Headline FRANK FARRINGTON

Just a little lesson in headline making, aken from the methods of those experienced headline makers in the editorial

Writing headlines for newspaper news olumns and writing headlines for studio dvertisements are two different things, but here is enough similarity in the rules overning them to make it worth the phoographer's while to note how the newspaper writer does it.

lepartments of the newspapers.

Here is an example of a four-deck headng, to be taken as a sample in applying the ules given further on:

300,000 SEE CALL BOY WIN BRITISH DERBY

Favorite Leads from Start to Set Record; Crowd Divides Interest Between Race and Lindbergh

DENTAL AID WINS \$470,000 IN POOL

Hot Night, Second, Beaten by 2 Lengths in Annual Classic Seen by King

Rule 1. The top deck should contain a erb, implied or expressed, preferably in the ctive voice.

Rule 2. Express the subject of the verb

in the top deck if possible, otherwise as subject at beginning of the second deck.

Rule 3. If the top deck consists of two lines, each should present a complete thought; if three lines, two or more complete thoughts should be presented.

Rule 4. Do not divide between the two lines of the top deck any used noun phrases, verb phrases or prepositional phrases.

Rule 5. Usually use present tense for past events and infinitive or future tense for future events.

Rule 6. Use A, An or The very sparingly and never to begin a deck.

Rule 7. Heads should indicate what the story tells, but should never interpret it or comment upon it.

Rule 8. The heading should be a sort of summary of the story in brief.

Rule 9. Heads must be concise, free from possible ambiguity and from superfluous words or ideas.

Rule 10. Capitalize the first letters of all words save prepositions, conjunctions and articles.

The mechanical arrangement of the newspaper heading, with all lines approximately the same length, may not apply to advertisement headings, but there is much in the making of proper news headings that does apply to making advertisement headings appeal strongly to readers.

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Thompson, of Houston, Texas

Eminent among the photographers of the Southwest, Cecil Thompson, of Houston, Texas, is now entering the twentieth year in his practice of the profession and going strong.

When he began his life work, photographers were practically limited to portraiture. Now, the photographer is consulted by manufacturers and other trades people. Mr. Thompson makes a specialty of albums of photographs for the use of salesmen in a variety of lines extending from the development of oil territory to the business of marketing trunks.

What Do You Advertise?

C. H. CLAUDY

To sell anyone anything—which is quite different from taking the money for something given to someone who wants it—a desire to possess must be aroused in the mind of the purchaser.

That is a simple enough statement of a perfectly well-known fact—yet the great majority of advertising attempts to arouse desire in only two—or at most three—ways.

The average merchant advertises in order to convince his prospects that he can save them money—give them better quality—or make their purchases more convenient.

In other words, price, quality and service are the three principal items on which the merchant plays, in order to arouse desire.

Not all merchants confine themselves to such matters, of course; there are advertisements of fishing tackle which stress the joys of fishing; there are some—a very few automobiles advertised to show the delights of motoring, rather than the price, quality or speed of the car. But the best-known pianos are advertised as being the choice of famous musicians—they are not advertised to give the reader the idea of wanting to learn to make music. The furniture stores practically all advertise long life, and quality of upholstery—they forget that the function of a chair is to provide comfort, the function of a couch to make it possible to be easily lazy, and so on.

As for the photographers—well, they have done better since some manufacturers showed them the way, but you still see more advertisements of a reduction in price and an unusual finish, and a "cheap" Christmas present, and a "convenient location and service," than you do those intended to arouse in the mind of the reader a desire to possess a photograph.

What function in anyone's life does a photograph perform, anyhow?

For the person pictured, it—
Stops time, to keep him as he was at a
certain date;

Gives him the opportunity to please ; friend;

Arouses sentiment;

Gives him the personal joy of providing friends with a means of remembering him;

Panders to his vanity;

And, of course, gives him many gifts fo a small price at Christmas or other hol iday time.

But why harp on only the last? Why no advertise, instead of price and quality, the joy of giving someone else pleasure? Why not talk love to lovers, and vanity to vain people? Why not attempt to arouse desir in the mind of the man who ought to acknowledge some courtesies, favors, friend ships, to do so by giving his picture?

A department store bought a lot of inex pensive flannelette nightgowns for childrer They were not particularly attractive is appearance, but they were cheap. Yet the didn't move. Price couldn't sell them. The were good enough quality, but mother apparently were not looking for quality they wanted something else. What did the want? The price was reduced. A few sol—but the stock, as a whole, didn't move.

A young woman in the advertisement department asked the manager to try he idea; she wrote an advertisement which stressed the comfort of a warm, cuddly gar ment on a relaxed and protected child—anothe whole lot was sold in three days.

In other words, the desire of the mothe had been aroused to see her child warm comfortable, cuddled, in a protected an sheltered atmosphere. She wasn't looking for price or quality or service—comfort—the advertising department said "cuddly"—was what sold the goods.

A jewelry store bought a gross of lockets they were pretty, not expensive, but out of style. Yet no advertisement of price of quality moved them. Finally the jewels put an advertisement in the paper to the effect that boys who gave girls a "Think of the property of the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the effect that boys who gave girls a "Think of the paper to the paper to the effect that boys who gave girls a "Think of the paper to the paper to the paper to the effect that boys who gave girls a "Think of the paper to the paper to the paper to the effect that boys who gave girls a "Think of the paper to the paper to the paper to the effect that boys who gave girls a "Think of the paper to the paper to the paper to the paper to the effect that boys who gave girls a "Think of the paper to the paper to

ne" locket would never be without a thought n the mind of the lady; and he had to search he market to get more lockets of the same kind.

He aroused a desire in the mind of purchasers, which had nothing to do with price or quality.

The photographer can do the same thing. He can play on plenty of emotions besides avarice or economy or the hope of a bargain. Wet he seldom does.

The reason, of course, is that most merhants do as has always been done. They efuse to recognize the modern discoveries n psychology, or admit that the old way isn't the very best of all ways. Yet the fact remains that advertising, which was good ten years ago, is dead today—instance the mail campaign of carefully designed successive folders. When it was new, it worked. Now we all get dozens of such in the mails every day and throw them away.

There are too many demands on us all to buy, on a price basis alone, for that longer to be largely effective. This is 1927, not 1900. We have to use 1927 methods. Nineteen twenty-seven methods say there are other emotions than those aroused by money.

Think it over in planning the next advertisement.

Matched Panoramic Prints

Photographers who have many calls for panorama type of pictures are, of course, equipped with the Cirkut, and panoramas are routine work to them. Others may be equipped with the long, narrow types of view cameras, like the Korona Panoramic View, made in 5×12 , 7×17 or 8×20 , or may impress into service for the purpose 1.7×17 or 12×20 Eastman Banquet type.

You may be one of many, however, who have only occasional calls and who have ried to make matched sets of prints, with rarying amounts of success in the joining.

It is not difficult to make a good set of regatives for joining up, but there are one or two points which must be taken care of allow of proper matching. If this work is lone with care, it will be found that the ordinary customer is well satisfied, although perhaps the operator himself may be super-ritical, owing to his knowledge of its short-comings.

The underlying principle in successful unction panorama is to have the rotation point under the optical center of the lens and not over the tripod socket. This can be done quite easily by trial and error, and a ittle ingenuity in regard to the particular type of camera you may have. The balance of the camera must be preserved, and a lens tood is a useful addition so as to keep up

the brilliancy of the negatives, which must be exposed with due regard for distance conditions. Filters are very helpful, and cut films present advantages of easy retouching.

In the case of a view camera, which focuses from the front or back, the lens standard should be moved back until the lens stands over the tripod socket. On cameras with supplementary sliding beds there is usually room enough to go back to this position and still keep the balance, but it may be necessary to weight down the front tracks which will now project forward.

It may be necessary also to raise the lens board on account of the angle of the lens. The use of wide angle lenses is not advised anyway, unless the angle is sufficient to cover the whole panorama in one shot. The longer the focal length, the better off you are in matching up the sections.

Where the camera focuses only backwards from a fixed front standard, the tripod socket always stands back of the lens, and you then have to improvise a support out of a light board in which you bore a hole that you can thread by screwing it down on the tripod screw. The camera can be fastened to this board by making another hole through which an extra tripod screw will work. This method, of course, has to

be used on compact cycle or hand type cameras or any models where the lens moves out from a fixed camera box. We have seen worked here a wire truss to support the back end of the camera itself, if the balance is disturbed, or to hold up the supplementary board to which the camera has been attached.

This truss is made from stout telegraph wire and is in form of a letter U upside down. The bottom of the U, now the top part, is made flat so it will be a horizontal support to the supplementary board or to the back part of the camera bed itself.

A tripod brace is quite necessary in this work, as it adds rigidity to the whole outfit. The wire U frame is so arranged that the free ends can be caught into the brace clamp screws, then the top of the wire U can be brought up to take the weight. Should this wire have a tendency to slip back and drop the back end of the camera, a screw eye can be put in to hold it, and easily removed when a shift is to be made. Other methods will, of course, suggest themselves.

The use of wide angle lenses in work of this kind may bring out a lack of evenness of illumination which may not be noticeable on a single print, but is thrown out into contrast when prints are put into combination, showing patches of light and dark. For this reason the use of moderate angle lenses is recommended, even if an extra section is introduced.

Naturally in the Cirkut panoramas you have no conditions of this kind to face. While the lens is not over the Cirkut tripod socket, the gearing so controls the speed of the film past the slot that the image is relatively at rest and therefore sharp, even if the camera and lens does move.

As in the Cirkut, you are working with longer focus lenses and therefore you have better proportions of parts. The distance is not apparently dwarfed in relation to the nearer parts, as is the case with lenses of the shorter focal lengths.

Now the making of matched panoramas

is easy, if you start right, but some awful snarls result if you start off half-cocked. The first thing is to find the centre of the panorama and the ends you expect to include. Have the tripod legs set so that one leg faces the centre of the view and level up the camera carefully. If there are any known vertical lines in the view, set then vertical on the ground-glass, and if there is a horizon, mark the ground-glass at the right end and swing the camera till the horizon on the extreme left comes to the same level. The sections in between wil then come true.

This does not true up the finished job if the camera is dipping anywheres around the arc you are to swing. If the front leg is throwing the camera downwards, you wil have a concave horizon, and if upwards, the reverse effect is given. If the dip of the front leg is at any other place, you get ar unpleasant effect.

If, however, you get the camera trued up so that the camera swings truly horizonta with ground-glass back in its normal vertica position, you can then start on the actua panorama exposures. It is assumed tha you have a lens of fairly long focus and or a 5 x 7 this would be 8 or 9 inches. It is wise to allow a liberal overlap of about at inch on either end, so that a width of only five inches would make up a section.

An 8-inch lens on a 5-inch width would be in angle embraced about 35°. Four plates would be necessary for 140°. The joining should be practically perfect on distance, but on very near foregrounds ther would be some discrepancies. We get away from this by using the rising front, and it extreme cases we can do some artist wor on the master set which we can copy it desired.

Of course, you need some method of recording so that the plates will overlap regularly. You can take care of this by noting an object one inch from the margin and if the second view see that this object is on inch from the other end of the ground glass when you swing to the new position

in a four plate section you will get a total ength of 22 inches, as the outside sections will be 6 inches wide instead of 5 inches.

Obviously the exposures must be made dike and in an even light, developed at the same time, preferably in one dish at one ime and printed likewise. It is well to make one or two prints of each section. I'hese we can mount up carefully, and here s where dry mounting tissue has advantages. The prints must be trimmed with great rare and you must establish the bottom cut at exact parallelism to the horizon. These vertical cuts must be clean and are easily nade with a safety razor blade. When one print is cut, lay it over number two to a perfect matching and nick the top and botom through with the blade. Complete the cut and the prints should exactly match and abut one another without any space. The ruler must, of course, be true and the azor blade held in exact contact in the cuting.

A better way than butt joining, which is pard to absolutely match up, because paper and trimming knives give some and make curves instead of straight lines, is to overlap the prints. You will find it easy to use some emery paper on the edges of the prints and abbrade away the paper for a little distance pack from the edge, thus giving at the edges thin skin of emulsion carrying the picture emage.

Still another method is to treat the prints like photo mosaics by tearing them across rregularly, but in tearing them, push away he print part to be preserved, so that the mulsion side overhangs and does not show he white paper itself. These mosaics can ulso be rubbed down on the edges to paper hinness.

They can then be mounted wet on a strong piece of thin paper which has also been weted up and pasted by its edges on a large sheet of glass or board. Each print is well pasted and stuck down with the proper overap, watching the horizon lines or verticals it all times and when dry, they can be landled as one print.

If such a print is dry mounted on a cardboard, which is thick and somewhat soft, the front or picture surface becomes very flat, as the unevenness is forced into the mounting board. Then the shadows which may be caused by uneven lighting are largely done away with and any slight defects may be retouched or air-brushed away. You can make a copy negative of the print thus produced, which can be retouched judiciously. You can touch it here and there with an air-brush and, of course, add some air brush clouds.

Some are content to make a panorama set and mount them in a multiple mat with a slight separation between. These are effective and can be used on panoramas which from some error of technique do not match exactly.

We have seen negatives handled in an enlarging camera with a vignetting shield on each side of the lens with V-shaped projections and teeth. These are adjusted until test strips show a complete merging of the shaded off portions into one another, besides optical matching of lines. The negatives, of course, have to be registered in the negative carrier and the strip of paper moved along accurately between exposures. The principle is like the fade in and fade out in the movies, which if lapped properly gives a lap dissolve where the density is preserved right over the joints.

If the vignetting teeth are too deep, you will have a light patch at the joints and if too short, a dark patch results. They can be adjusted with a little care and if negatives are interchanged in the proper order and the paper advanced sidewise between exposures, it becomes a routine job. Register marks on the negatives, like short scratches on the emulsion at top and bottom indicating the junction line position, can be made so that they will come outside the top and bottom trimming lines. The first and last sections, of course, are made without the outside vignetting screens.



ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES. 226 S. ELEVENTH ST. LINCOLN. NEB. CHAS. AYLETT, 1ST VICE PRES. 96 YONGE ST. TORONTO, ONTARIO, CAN.

J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION 205 W. FAYETTE ST., BALTIMORE, MD. D. D. SPELLMAN, 2D VICE PRES. 4838 WOODWARD AVE. DETROIT, MICH. JOHN R. SNOW, TREASURER 728 S. SECOND ST. MANKATO, MINN.

PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU 600 W. 178TH ST., NEW YORK, N. Y.

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

The Board Meeting of the P. A. of A., will be held at the Brown Hotel, Louisville, Ky., Monday, October 10. This meeting is called to consider the advisability of having a Spring Convention and discuss other matters of importance.

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Speakers' Bureau

One of the new departments of the P. A. of A. is the Speakers' Bureau.

For a long time the National Association has felt the need of closer contact with and greater service to the local clubs and associations. As one means to this end, they have established the Speakers' Bureau.

It is expected that over 50 or more of the leading photographers and manufacturers will volunteer their services in this connection. These men and women are among the foremost photographers and business men that the photographic profession has. They will carry to the members of the clubs an inspirational message of great importance. They will speak or lecture on every phase of photography, technical, artistic, as well as its business aspects such as costs, advertising, sales, etc.

There will be no charge for the services of these speakers other than that the club or association will be asked to pay their expenses while away from the office. Clubs wishing the services of any of these speakers are requested to write the Secretary's office at least six weeks to two months in advance so that the speaker will have plenty of time to arrange his business affairs.

The following is the first list of the speak ers whose services will be available:

Charles Aylett, Toronto, Ont., Can. "How to Pose the Model."

James H. Brakebill, Knoxville, Tenn.
"Inspirational," "Ethics," or "The Way
Make Photographs in the Operatin
Room."

W. O. Breckon, Pittsburgh, Pa. Demonstration of Portraiture.

Z. T. Briggs, Kansas City, Missouri "Advertising."

W. E. Burnell, Penn Yan, New York
"The Use of Electric Light for Portraiture
and "The Lens from a Photographer'
Standpoint."

O. C. Conkling, St. Louis, Missouri "Child Photography."

John E. Garabrant, New York, N. Y.

"Night Photography — Its Commercial Value." "Commercial Photography for the Big Corporation."

Emme Gerhard, St. Louis, Missouri
"Operating and Salesmanship," "Compostion."

T. E. Halldorson, Chicago, Illinois
"Lighting in Portraiture." "Lighting as I
Affects the Business of the Studio."

O. C. Hansen, San Francisco, California "Making of Scenic View Photographs" an "Photo Finishing."

George W. Harris, Washington, D. C.

"The National Advertising Campaign
"Inspirational Talks."

Nicholas Ház, New York, N. Y. "Composition," "Posing of Groups."

Charles D. Kaufmann, Chicago, Illinois "Organization and Coöperation."

John Laveccha, Chicago, Ill. "Portraiture and Photography."

John P. O'Callaghan, San Francisco, Calif. "Aerial Photography, Its Commercial ar Military Possibilities."

Arthur H. Paul, Rochester, N. Y. "Business Talks."

o F. Redman, Detroit, Michigan Demonstration of "Child Photography." Lecture on "Home Photography."

uy N. Reid, Fort Worth, Texas
"The Air Brush and the Photographer."

ord E. Samuel, Oakland, California "Photographs from the Album of Life" and "Inspirational."

W. Scott, Baltimore, Maryland
"Commercial Photography and its Possibilities."

hn F. Sherman, Newark, New Jersey "Organization" and "Advertising."

ohn R. Snow, Mankato, Minn.

"The Year's Program and the Association."

D. Spellman, Detroit, Michigan

"Association Membership and How to
Cash in on It."

larence Stearns, Rochester, Minn.

"Advertising for the Studio in the Average
Town"

oseph D. Toloff, Evanston, Illinois
"How to Make Photographs that Sell"
and "Handling of Difficult Subjects."

harles F. Townsend, Des Moines, Iowa

"Pictorial Composition and Balance
Applied to Photography," "How to Handle
Different Classes of Subjects in the Posing
Room and Points on Operator's Personality," "Fundamental Principles of Posing
and Lighting for the Beginner."

'aul True, New York, N. Y.

"Coöperation and its Value to the Photographer."

Harry B. Wills, Rochester, N. Y. Demonstration of Lighting.

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Traveling Exhibit

The Traveling Exhibits are now ready to on tour for another year.

Secretary Vinson reports that this year e has four Traveling Exhibits representative of the work of the best portrait photographers in the country. Each exhibit has between 100 and 125 prints. In addition, here will be two Traveling Exhibits reprentative of the work of the best commercial photographers.

These exhibits are available to any memper of the P. A. of A., any club or associaion or to any art museum. The only cost r restrictions in connection with these exhibts are that the applicant is requested to pay all express charges and be responsible that he pictures are returned in good condition

and kept clean, and that none are stolen while in his possession.

In the first six months in 1927 these exhibits were shown in 25 cities. Already the demand is so great that the exhibits are booked two months ahead. Any photographer or club desiring these exhibits should write immediately to the Secretary's office, 2258 Euclid Avenue, Cleveland, Ohio.

News From the Secretary's Office

Secretary Vinson is just rendering his annual report to the Board of Directors.

From the first of October, 1926, to the tenth of October, 1927, he will have traveled over 27,000 miles in the interests of the Association, carrying the message of co-operation to the clubs and associations. As a result, the Secretary's office will be able to be many times more helpful and efficient in its contact with the photographers, individually and collectively, than it ever has been.

The final financial report for the Convention will show a profit for the Association of over \$3,300.

The final statement for the Winona School will show a gross profit, not counting money spent for permanent improvements, of very nearly \$900, with a net profit of approximately \$194.

In addition to all of the other activities and Association work, over 32,000 pieces of mail matter have been sent out of Association Headquarters during the past few months.

All of this is helping materially in bringing the Association into far closer contact than ever before with its membership. As a result of all of this work, a great many local, State and district clubs have been and are being organized.

At the present time clubs are in process of organization in Wyoming and Alabama, as well as local and district clubs in Portland, Maine; Middleton, Ohio, and San Bernardino, California, as well as plans for an organization of the commercial photographers in the State of New York.

L. C. VINSON.



LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, Esq.

MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them free of charge. A stamped and addressed envelope must be enclosed for reply.



A Mean Trick Scotched by the Court

It is perhaps not thoroughly known by the layman that under the patent law not only is the man who manufactures an infringement responsible to the owner of the patent, but anybody who uses the infringement, although he bought it in good faith and in entire ignorance of the fact that it was an infringement.

For instance, take a counting machine for a retail store. A gets a patent on it and puts it on the market. B makes a machine that infringes on it and also puts it on the market, selling one to C, a merchant. knows nothing about the patent situation-never heard of A's machine—and bought B in absolute good faith. Nevertheless, he just as liable, as an infringer, as A, the actual deliberate author of the infringement

This provision of the patent law has give a weapon to patent owners which some of them have not scrupled to use illegally. The weapon was a threat against the trade the if they bought the competing machine (alleged to be an infringement) they would

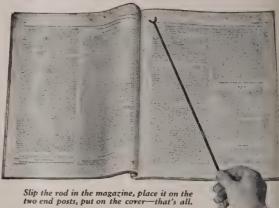
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b prosecuted as infringers. Thousands of h iness men with their minds made up to b a certain patented appliance, have e nged their intention instantly when they reived a letter or circular, or saw an a ertisement from the manufacturer of a capeting machine saying, in substance, "nu will be sued for damages for infringenut if you buy that machine."

Iften these warnings have gone out before tl question of infringement has been tried o in the courts at all.

have before me the report of a recently dided case in which the above threatening pactice was followed with the result of a lost ruining the business of the manufacther who was the victim of it. The demand f his product fell off 60 per cent before tl case got into the courts, and would have pictically disappeared in a little while.

The manufacturer in the case referred to. th Warford Co., held a patent on a certain nchanical appliance sold to the trade. The ger manufacturer, the Price-Hollister Co., rde a similar appliance which Warford cimed was an infringement. Instead of t ing the matter into court, Warford issued nice to the whole trade, warning them not t buy the Price-Hollister product, or to dempt to sell or use it if they had already hight it. Thousands of these warnings vre issued to manufacturers, jobbers, railers and everybody else who might possly be in the market for the Price-Hol-Her article. And this was not all. Other lers were issued, threatening lawsuits if the Price-Hollister appliance was handled.

Finally, with its trade on the run, Price-Illister Co. went into court and asked for injunction. The court granted it and red as follows:

The moving papers are overwhelmingly convincing that the circularization of the trade by this defendant will, in all probability, completely destroy plaintiff's business unless restrained, although the patent, of which the defendant herein is the licensee, has not

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-10	or Photographers."	Enclose	d is \$2.UU.		

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yet been adjudicated, so far as the plaintiff herein is concerned.

The patentee has a right to protect his interest under the patent by notifying the world, or any person in particular of his rights under his patent and cautioning against infringement; but he cannot, under this guise, harass and annoy competitors, or seek to destroy their trade. The law provides an orderly method of protecting the monopoly by suit.

I cannot believe that this court is without power to restrain the defend ant from going beyond the proper limits of its rights, and to prevent defendan from frightening away plaintiff's customers by threats of intimidation. The great number of exhibits attached to the moving papers are convincing that deal ers are refraining from buying from the plaintiff, or from dealing in any of the things manufactured by it, by reason of the alleged adjudication of infringement of defendant's patent. No merchant willingly buys a law suit, and it is doubtful if the profits of a highly competitive business would lure him into litigation, which not only would be embarrassing, but might ultimately compel him to respond in damages in excess of his profits.

The defendant has been guilty of acts of grossly unfair competition, and unless relief is granted in this action, it may be too late to repair the damage otherwise done. The defendant may establish his right to a monopoly, not by threats or intimidation, but by a decret of the United States court by due and orderly procedure. Notices to the trade in advance of such adjudication should not be in the form of threats calculated to terrorize a competitor's customers.

Motion for injunction will be granted pending the trial of this case, restraining defendant from sending out letters or circulars respecting suits filed, or prospective suits to be filed by this



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defendant charging infringement of its patents by plaintiff's transmissions.

This case shows how mean this trick is, for by the time the injunction began to function, the Price-Hollister Co.'s business had largely gone, and, of course, an injunction wouldn't get it back.

Any prospective buyer who receives a warning of this kind about a patented, copyrighted or trade-marked article he is handling or is contemplating handling, should send it at once to the Federal Trade Commission, Washington, D. C.—(Copyright by Elton J. Buckley, Esq., Philadelphia.)

Using Transparent Envelopes

Photographs sent to engravers or to commercial artists for copying and enlargement have to be handled many times. It is not always possible to quickly identify a picture without pulling off the opaque envelope or negative preserver protectors. Then there is the unnecessary handling by the office boy or curious employee whose hands are dirty.

We have had transparent negative preservers which suffer from brittleness. They save the removing of the negative from the envelope. Incidentally in storing negatives in preservers we have always made it a custom to place the pasted joint against the glass side rather than the emulsion side to avoid traces of chemical action or stains from the joint.

The Chicago Portrait Company adopted the custom of putting customers' originals in transparent envelopes made of Cellophane, made by the DuPont Company. It was seen, however, that there was no necessity of removing the envelopes at all, and it became the custom to have the artist use the protected photograph as his guide in coloring or painting the portrait. The clients were agreeably surprised to have their photographs returned to them enclosed in such envelopes and in the same condition as handed to the firm's representatives. This has naturally built up a feeling of good will with their clientele.

Cellophane has also found uses in phot reproduction trades as a base on which coulbe printed type matter from a printed fort to be used as a negative in lithographs of offset printing. It can be printed from the back side if desired. Experiments have also been made to use it as a base on which textyping machines like Typary could print in printers' type like a typewriter and save the actual setting up of the type in the regulation form. From this sheet used as a negative could be made the print on metal and save a photographic operation as well a abolishing the type setting from hand composition or linotype.

*

Farmer: "How did ye come by that black eye Jarge?"

Jarge: "Ole cow had a way o' flickin' me fac wi' her tail, so I tied a brick onto it.'

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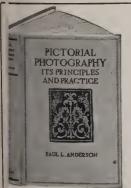
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L. M. Lewis has introduced to South Tacoma, Wash., his new studio in the Hallock Building. Mr. Lewis is a former resident of Red Lodge, Mont.

Mrs. L. M. Henshaw (now Mrs. Zwisher) celebrates her birth anniversary October 20. Our best wishes to a capable, interesting and likable little woman.

Our old friend J. J. Flaherty celebrates his birth-day the 31st of October. Here's wishing you happiness, old scout, and many, many more birthdays!

Max Watton has sold his studio to W. W. Haynes, of Nevada, Missouri. The studio will now be known as the Haynes Studio. Mr. Watton is retiring from photography.

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Stuart Carrick, demonstrator for Hammer Dry Pes, celebrates his birthday on the 29th of Ober.

L. C. Smalley is opening up a new studio in Red ('1d, Neb., in one of the city's most modern and up-date buildings. Mrs. Smalley will be reptionist.

dward T. Monroe, formerly located at 45 West Fity-fifth Street, New York, has taken a long ten lease on the fourth floor in the building at 55 Fifth Avenue.

hn C. Barton, well-known photographer of Pt Huron, Mich., died at his home on September 1(after an illness of only three days. Surviving M Barton are his widow and son.

heck up another studio for Medford, Oregon!
J. Yerne Shangle, of Portland is opening his new
st io in the Medford Building. The new studio
w be known as the Brownie Studio.

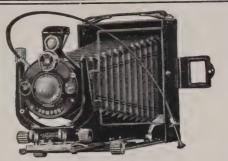
K. Wangsness, of Northfield, Minn., has been reodeling the studio he purchased a short while as from M. J. Viken with the idea of making it th "last word" in the photographic field.

fire of unknown origin seriously damaged the stio of J. Parson, Indianola, Ind. The loss is esnated to be \$5,000. All the photographic of pment and files of negatives were destroyed.

arry S. Elton, Eastman Kodak demonstrator, ce rates his birthday October 5. No, we won't gi Harry away by telling the year. If he wants hi friends to know it, he will tell them himself.

illen P. Child, photographer for the Worldsche Motion Picture Company of Kansas City, habeen in the Ozark District for some time takin scenic motion pictures of the beauty spots in Schwest Missouri and Northwest Arkansas. Mr. C d proposes to use the film as an educational feure in schools, churches, etc.

t the final business meeting of the Pacific Intrnational Photographers' Association Convention which, from all we can gather, was a most substitute on the convention of the president, and for secretal Ida M. Reed was re-elected. Miss Reed has cally filled the position as secretary of the P. I. P. Since its organization, and we know of no or better fitted for the job.



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By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

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She: "I got this for one hundred dollars, marked down from one hundred and seventy-five. The backless gown, you know, it's going out."

He: "Not with me it isn't!"

Mr. and Mrs. R. J. Todd, formerly of Los Angeles, will open a studio in the offices of the old Y. M. C. A. on Montgomery Street, Oroville, Calif. They are renovating the building and it is hoped that the last detail will be completed in a few weeks.

J. Frank Montgomery held the formal opening of his studio at 214 George Building, 229 East Houston Street, San Antonio, Texas, September 6 and 7. Mr. Montgomery has secured for his receptionist Miss Velma Dean, popular radio artist of Dallas.

Modern photography is far different from the old time "snap and develop" days. Miracles are performed almost daily in dark-rooms. Recently, a photographer was asked to rehabilitate an ancient photograph of a mother of 12 children. She had consistently refused, during her life, to sit for a picture, the only likeness of her in possession of the children being a very wrinkled and faded enlargement, which she had tried to destroy. After a great deal of time and worry, he made a fair picture of the mother.

We just knew that our friend Mrs. Julia Butler Sanker couldn't stay out of the photographic field very long. In private life Mrs. Sanker is the wife of William S. Mound. Mrs. Sanker has opened a studio in the Masonic Temple at Sandusky, Ohio. Mr. Mound will assist his wife as business manager in the studio. We hope it will be our pleasure to see them both at the next National Convention. We certainly missed Mrs. Sanker at the New York Convention this year. We know the many friends of the couple join in wishing them success with their new studio.

Cleveland Photographic Society starts on Friday, October 7, the evening classes of their school in photography. This is the sixth year the Society has conducted a school, and there is no additional cost for tuition over the regular dues of the association. The course includes portraiture, technique for the beginner, pictorial photography and lectures, travelogs, special demonstrations in addition to the regular class work. Studio, dark and workrooms, lecture and exhibition hall, and lounge rooms are available to all members. Were other camera clubs to do the same as this society has done for its members, there would be a decided advancement in the photographic field.



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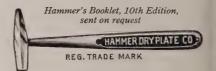
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FRANCIS S. CHAMBERS, M.D., Associate Editor

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OL. XLI

Wednesday, October 12, 1927

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Editorial Notes

Pictures in the Air

We have come across a photographer who is carried his radio into the dark-room and ssens the monotony of laboratory work by stening as he develops. The various arts id sciences usually get into intimate asso-ation as our lives become more comicated, and we may expect many more ich alliances in the future.

Photography has been impressed as a cording agent in the wire transmission of notographs. Jenkins, in Washington, has one some work on the substitution of radio aves as a carrier of the impulses which ay be reconstructed into pictures, and ovies by radio are one of the possibilities the future.

By certain devices where we illuminate

the subject, we get the process known as television. This may be either a wire transmission or a radio transmission. By the use of messages written out or typewritten one would be enabled to read the message at the receiving end, if presented at the sending station.

Such photographic transmission has been satisfactorily accomplished by Jenkins and by the Radio Corporation. In the Jenkins' method, weather maps at a base station can be made available on ships at sea or perhaps to transoceanic fliers. The saving of time and the elimination of static disturbances are among the advantages which these methods bid fair to accomplish and what is more, the transmission of a code message or of a language not familiar to the operator present no difficulties. There is always a human error possible in sending and a similar one in transcribing the ordinary telegraphic message, as those who use it constantly can readily testify.

There is still another possibility in television methods, which bears upon the speed factor, especially where the newspaper use comes in. A photographic record in picture transmission must be made for the receiving end, but with television we might photograph the visual image as transmitted, thus eliminating the photographic work on

the sending end of the system. By introducing the half-tone screen here, the photoengraver's negative would be produced ready for use.

These may seem fancies, but serious thought is being given to the problem in many places. Recently, a large film organization entered the radio broadcasting field to develop a new chain and it was hinted that television methods were on their horizon. The workers are fairly numerous and among them are Baird, of Scotland, with his Televisor, Jenkins, Bartlane, Leishman, Korn, Belin, Bakewell and experimenters of the telephone interests.

Z.

A Colorado County Fair Stresses Photography

The photographic department of the Weld County Fair is being further popularized this year by the institution of two separate classes—the amateur and semi-professional. This gives the "simon pure" amateur a much better chance of winning prizes, since those photographers of the city who specialize in work at home and who sell some pictures will be placed in the semi-professional class.

The same prizes are offered in each class and in each division of each class. The first prizes on enlargements for black and white pictures are \$2, with \$1 for second. For contact prints, black and white, the first prizes are \$1 and the second 50 cents.

Dr. Herbert A. Zick, in charge of the department this year as well as last, modified the premium list instructions to the extent of pointing out that although it is expected that all entries will be mounted neatly on cardboard, or framed, if the exhibitor happens to have them framed, that the mounting, as long as it is neat, will not be considered in awarding the prizes. Photography is the primary consideration of the judge.

The varieties of pictures for which separate prizes will be given as noted above, both for enlargements and for contact prints follow:

Mountain scenery; garden and flowers;

pets, domestic animals or zoo pictures; wi animals and birds; children; any other kir of picture.

More pictures were shown at the fair la year than ever before. Professional faishers are asked to point out to their patrol pictures they have taken suitable for exhibition and competition. It is quite frequent the very inexperienced amateur, who will prize with the accidental picture, rath than the advanced amateur who deliberate tries to take certain pictures for the purpol of exhibition.

×

Trained Corps of Cameramen

In recent months Fox News has startly the world with the possibilities preserved thinking minds in its presentation of sour to accompany pictures. This was follow by techni-color pictures, combining innov tions which open a striking field for camer men who cover the news.

Truman H. Tally, former newspap man, now director-in-chief of Fox New conducts the affairs of his organization procisely as the city room of a newspaper managed from day to day through the rusing hours of big events. Cameramen con and go as reporters do, with this difference they frequently stride from the office, came and tripod slung over their shoulders, to sto far places, or to fly to the heights strange adventures and thrilling.

In the main office of Fox News the flowing message to the staff, terse but definitions tates the aims of the organization:

News photographed from unusual angs—terse, direct titles—thrills—beauty—actin—entertainment in every subject—accurate truth—speed—honesty—"with mals toward none, with charity for all."

There is one other motto which the management to claim. It is "Get the pictures ave the camera." And wherever Fox Ness cameramen may find themselves, on expetions to the South Pole, or flying over the crater of Vesuvius, they invariably rk themselves to protect the machine. They experience the machine is one of the picture.



GERHARD SISTERS

like cavalrymen who wet their lips with a damp handkerchief and pour the contents of their canteens into the dry throats of their horses. A cameraman, if he is a good one, thinks first of his camera.

Fox News has staff men stationed at all the key cities of the world. Events that "break" in their territory are reached by any means at hand, at any risk and in the quickest possible time. Recently, a Fox cameraman shooting the fighting in Shanghai, was attacked by the mob and his camera wrecked. He obtained another smaller machine and ventured into the fighting again. His pictures were on the way to New York within six hours.

Æ

A Tragedy

F. H. Slark, Victoria, B. C., photographer, and Fred Rontis, Swiss guide, have lost their lives in an attempt to climb Redoubt Peak, a section of the Rampart Ranges in British Columbia.

Rontis was a guide of ripe experience in Alpine adventures as well as in mountaineering in British Columbia.

"Frank" Slark had a concession from the Canadian National Railway to carry on certain merchandising projects, on their far Western Sections, but this served largely as a means of enabling him to pursue photographing mountain scenery, an avocation more to his liking, and in which he excelled.

The ambitions of these two men to accomplish the extraordinary has led them to an untimely end.

*

A Cowboy Artist

An artistic temperament is bound to find expression sooner or later. One may be forced to engage in the most commonplace pursuits as a means of livelihood, but back of the action of the daily grind, lies the urge to follow the bent that is constantly pressing as a driving force.

Riding the Montana cattle ranges years ago, Charles W. Russell must have known

there were better things in store for him than a cowboy's life on a rancho. Portraiture and recording the majestic scenery of mountains and valley called him from the saddle to the studio.

From small beginnings, Russell followed his bent toward photography and not only became eminent, but impressed his personality upon those with whom he came in contact.

Charles W. Russell has gone over the Great Divide, and in token of the esteem in which he was held by the people of Great Falls, Montana, and the section of which that city is the center, a movement is on footby the Russell Memorial Committee of the Chamber of Commerce to acquire his former home and studio. Here will be collected many of his productions, placed in the setting so familiar to his old friends and patrons.

3

Stellar Photographers

All honor to the patient scientists who si up nights to view and map the firmament but they are indebted to photography for the greater part of the results they record, fo no telescope yet invented will reveal to the human eye the myriads of celestial bodies.

In astronomical literature, before photog raphy came to the aid of observers, a limi was placed upon the number of stars—som millions. Two eminent American astron omers have now, by research and the aid o logic, set down the figure of thirty billion a the utmost limit of star count.

Stating limits is a dangerous business, an we submit, unscientific. It seems to be habit of scientists, perhaps it comes from desire to be known as having reache definite conclusions.

Who can say that the possibilities of photography have now become exhausted!

*

Versatile—"Shades of grief!" exclaimed the irr table bachelor. "Does your baby always cry th

"Oh, no, he has a very extensive repertoire replied the young father proudly. "In fact, I cries in a great many different ways."



GERHARD SISTERS



MISS I. DEAL GIVES A HEART TO HEART TALK ON RECEPTION ROOM METHODS

You remember we referred in our last talk together to a request that we received—a request to give more attention to the problems of selling. Here is the letter voicing that request—and from a receptionist this time. Most of our recent communications have been from studio owners. We are delighted to get into closer touch with the receptionists, and the owners of the studios whose receptionists write us should be duly grateful to see such an expression of interest in their work.

Dear Sphinx:

I wish you would talk more about things that I can understand, and that come in my daily duties. Your department is called "The Receptionists" but you give a lot of space to other things in the studio, and chiefly from the owner's point of view.

Understand, this is not criticism. I read every word you write with great enjoyment and much profit. But I haven't been a receptionist very long, and got into it rather by accident, so I don't know so very much about selling, which is supposed to be my principal work. So I believe you could help me a whole lot, if you would.

Very sincerely yours,

Michigan.

Naturally any request that is as nicely put as that would receive *anyone's* attention and coöperation, and in this case it coincides exactly with our purpose for the next few articles. We *have* dwelt lengthily on problems that primarily concern the owner and perhaps it seems as though our column should be headed "Studio Management" rather than "The Receptionist." This has

been necessary, though, and will be again many times in the future, because there are so many factors in a studio that *influence* selling and other Reception Room work without coming under the classification of actual duties of the Receptionist. Further more, we have gotten many more letters and inquiries from studio owners than from receptionists, and the questions asked by them naturally influence the trend of our articles.

So this little lady has taken the wisk course. "What you don't see, ask for."

The basis of all good selling is a positive and complete knowledge of all phases of the article you have to sell, and a sincere desire to give service. Granted in advance that our ecceptionists have these qualifications, let' consider a number of minor points that certainly do help, if the fundamentals arright.

Shall the Customer Sit or Stand?

There is that question of position. Shall customer and receptionist stand; shall both be seated; or shall the customer be seated and the receptionist stand? Our experience has been that the best policy is a combination of the second and third suggestions.

Undeniably the customer should be seated except in studios which do a quick and low priced volume of business and which stil use a counter, and probably a cash register. They probably find it necessary to keep the customer standing if possible, because the have to have so many customers in a day to make a reasonable profit that they are forced to "keep them moving." Furthermore they do not, as a rule, have many different sample to show, and the whole operation of selling takes only a very few minutes.

Outside of this one exception, the cusmer is seated. The only question that ises is whether and where the receptionist all sit. By all means let there be a chair or her across the table from the customer; it let it be a straight chair, as opposed to e more comfortable chair in which the cusmer is seated. Why? So that it is easy or her to get up once in a while, both to get her samples or frames, etc., and in order come around to the customer's side and ok at certain samples with her for addinal effect and variety.

Furthermore, it has a psychological value. both women are seated in soft, comprable chairs, the whole occasion loses its p and sinks back into the semi-social. Iter all, you have to bring the customer to point of placing her order, and too great air of ease and leisure works against that, he tension is lost, and we must have some usion, though not enough to react as train.

Never show samples, if you can avoid it, the same desk or table at which the sitting

was written up, etc. If your studio is not large enough to run to a separate sample room, at least have an album or portfolio of samples on another table in the room, and more samples in the drawers of that table or another piece of furniture near by.

If you have two or more receptionists, each one should have her own sample table and her own set of samples, for the condition of which she is responsible.

How to Show Samples

Often it is well to stand near your chair across the table from the customer, especially toward the end of the showing of samples. It acts somewhat as a hostess' rising from the dinner table at the end of a meal—something of a gesture of dismissal, or at least an indication that the occasion is drawing to a close. Unconsciously, the customer is influenced by it. You can go right on talking, to rob the gesture of any offense or curtness, but it has its effect. There is such a thing as letting her look at samples too long, so that she becomes confused and doesn't know what she does want.



No one will deny that there was not plenty of action when Vincent Lopez of the New York Sun with Hammer Press Plate caught this runner trying to beat the ball to first base.

One lecturer at a photographic convention two or three years ago claimed that a salesman should always stand, so as to force the customer to look up at whatever he was showing her. This act dulled a nerve centre at the base of the brain, rendering her an easy victim to the salesman's suggestions. We referred to this before. It is absurd and unwarranted, but there is nevertheless a very definite advantage to be gained by standing. It does put you above your customer physically, and that gives you a certain supremacy mentally.

Physical acts are always reflex actions of thought, therefore they have a definite significance. If you doubt this, reflect that you have to *think* even a simple act like brushing your teeth before you can do it. If you are "thinking tall" you are mentally superior to your customer who is lolling back at her ease—at least for the moment.

It gives, too, an impression that you are instantly ready to be of service to her, to get any additional item that may be of interest to her—to come around to her side to point out an exceptionally good feature in a sample. It gives an impression of alertness. So many receptionists and salespeople of all kinds seem to be half asleep during a showing of samples. They "give the customer her head" and let her roam through the samples at will. That may be very restful, but it's not selling.

You should have a certain way of showing samples—and that way is going to differ with each customer. A good plan is always to start at the *top* of the samples in the size of the negatives she has had made. Of course we are assuming that no definite order has been placed until after the sitting has been made and proofs shown.

At the time of the sitting she has seen samples, too. But her inspection has been brief, if you are wise, and made only with the purpose of determining the size of the photographs that she wants made. You have mentioned prices only vaguely—giving the price range in any given size rather than the price of any particular style or finish—and

if she is still uncertain as to the size she wants, you have either induced her to take the larger size, by reason of the greater opportunity to give the facial expression, always the main point of interest, its full value; or, failing that, you have suggested that the photographer make several negatives in each size. This complicates your final selling problem, but helps to raise your order, especially if the photographer is careful to make the best negatives in the larger size. Otherwise he is only wasting plates.

We'll assume just now that the customer has only had one size negative made. She has only a general idea of the price range in that size. By all means, let's start showing her samples at *or near* the top of our price range in that size. We may decide that the very top is too high and would defeat our purpose—or we may be holding it in reserve if it is especially lovely. Now as we show our samples we want to watch her very carefully, to get her reaction, so we know where to stop.

The receptionist who goes on like an automaton to show everything she has is not selling. She is only going through the motions. Perhaps her customer has beer interested in a forty dollar picture. She has just put that aside—maybe not even that and gone on down the line, perhaps to \$25 What should the good receptionist do wher a customer shows an interest in a \$40 picture? STOP RIGHT THERE! It might be the cheapest in the size, as far as the customer knows or needs to know. She may be perfectly satisfied with it, and willing, ir her own mind, to pay the price. But if you run on down to \$25, she may see something cheaper along the way that she likes just as well! Don't chance it! With the best care in the world it is not always possible to so grade our samples that the highest priced are the most appealing.

The receptionist who runs right on down the line is in danger of another great difficulty. She is in danger of developing a "line"—a certain selling formula which she will apply to all and sundry regardless of emperament, education, age, or any indicaions that a clever girl would pick up at once nd be guided by.

She is handled by mental laziness. It is asier to stick to the same old line, than to laze a new trail every time a new customer omes into her hands. She is doing more arm than good in your reception room. If ou can't get her to put more honest effort han that into handling your clientele, better at her go; and pick out an absolutely green irl, if necessary, as regards reception room work, but who nevertheless has more initiative, more "gumption."

Don't Talk Too Much

Each customer is a new problem, and hould be treated as such. What do we do when faced with a new problem in any line? earn all we can about it. What is the only vay to learn about a new customer! Listen. et her to talk, and then listen. The girl with "line" doesn't listen, she rattles right on, egardless of whether her customer is with er or not. The wise receptionist makes a eading remarks and listens. She makes She shows a sample nother and listens. r two and listens. Then, when she is ure of her ground, she takes the reins ery gently into her own hands and comnences to guide the situation. Every horse, who dashes off madly without regard to the varning bell or signal, has to come all the way back and commence the race anew. So is with selling. And it isn't always posible to make a fresh start in that same race. 'erhaps we can't get collected fast enough. Ve have rushed ahead of ourselves and the ituation too far.

There's another reason for letting the cusomer talk. We must always remember that we are dealing with human beings, and that, eing human, our customer is not going to njoy a long monologue from us in which he can take no part. It is human nature o enjoy a conversation more than a disourse—a give-and-take more than a onenan show. Witness the story of the preacher who was preaching on the lesser prophets. It had been quite a lengthy sermon already and wasn't over yet. Finally, as the end of the third hour approached, the preacher said:

"And now we come to Malachi, the last of the lesser prophets. What will we do with Malachi? Where can we place Malachi?"

Just then an old lady in the rear of the church, who was visibly annoyed by the length of the sermon arose, saying:

"You can give him my seat. I'm going home!"

Be a Good Listener

It is not always easy to listen to a lot of conversation from the customer, some of which seems to have no bearing on the subject. But it is part of the "job"—part of any person's work who deals in selling. For while the customer is chatting freely, you can be alert for openings, through which you can sell her more and better photographs. Of course you have to keep her on the track—the fact that she is in your studio to decide upon her photograph order cannot be permitted to slide too far into the background.

To guide a conversation properly, strongly yet unobtrusively, you must first of all be sure of yourself. You must be perfectly at ease, and master of yourself before you can expect to have very much influence on the trend of another mind. Two essential factors of this very desirable self-assurance are—a good speaking voice, and—a correct use of the King's English.

If your voice is weak, or nasal, or throaty, or flat and uninteresting in tone, get to work on it. It does not require a voice expert to help you get it in shape. Your own constant thought and attention, and listening to people who have good speaking voices, will be all that is necessary to correct the faults in your tone. It is not hard to change a voice so that it is scarcely recognizable as proceeding from the same person. And this can be done in a comparatively short period of time. But it means that every time you talk, at home, in the studio, at social affairs

in the evenings, you must be *conscious* of your voice. As soon as you really *hear* yourself, fifty per cent of the battle is won.

That question of correct English is too important to be ignored. There is no use in expecting an ungrammatical person to have any great effect upon a grammatical person's thought in a photograph studio, no matter how good her arguments may be. In a factory or shop, in many places, grammar is of less importance than forceful speech; but photography is a product of culture and is bought by educated and cultured people in the main. It should be sold by the same type of person.

By all means distinguish between correct speech and flowery English. I'd speak just as simply as possible. Then you are always in good taste, no matter what type of customer you are serving. If you lean toward long words and highly figurative expressions you offend those who know more and intimidate those who know less.

Sometimes customers are very touchy, and think you are laughing at them if you use terms with which they are not familiar, or if your manner is not friendly and interested. There is a subtle insolence of manner which speaks more loudly than words, and which a receptionist uses sometimes in dealing with a possibly unreasonable customer. You can't afford to do that, even if she is trying, and even though you defend yourself to yourself by claiming that your words were perfectly pleasant. It was probably some

such tone—or the forced indulgent tone of one dealing with a fractious child, which is another one we employ sometimes when our patience wears thin—that made the judge of a district court exclaim irascibly to the defendant:

"I take it you're trying to show contempt for the court."

To which the defendant honestly but unwisely replied:

"No, your honor, I'm trying to conceal it!" You have no right to be in the selling game at all if you get annoyed personally at the thousand and one idiosyncrasies that customers will exhibit. To be mistress of the situation you have to remain above that thought-to keep your purpose in mind always, and not let yourself get sidetracked by personalities. You are trying to present the idea of photographs—their beauty, their value, their uses-and the minute you let a trace of irritation creep in, you lose the sense of the idea you are striving to present, along with your control of the situation. Treat each trying situation as a game in which you see what can be accomplished—working with particular zest because the cards seem stacked against you. There is no sport in an easy win. It is the difficult customer who reveals whether or not you are a really good receptionist.

In our next talk we'll take up some more selling points. If you have some special problems along selling lines, write them in now, while we are lingering on this very important phase of our work.



An American Book on American Photography

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302 pages. Octavo. Cloth. \$3.50; postage, 15 cents

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

Doing a Business of Over \$20,000 a Year in a Small Town

A Talk by Deck Lane, before the P. A. of A., July 27, 1927

First I will give you an outline of Ebensburg, the alest town in the United States. Now don't 1gh, I mean it. I think so because I live there, have my business there, and naturally I should nk so. If I did not think so, I would move.

The first thing that anybody ought to do is to be solutely sold on their town and their business, the siness they are in, and the rest ought to come. It is a little town on the top of the legheny Mountains, with an elevation of 2200 feet. It is a set of Pittsburgh. It is about 25 les west of Altoona, 18 miles north of Johnstown at will sort of give you an idea where it lies, there it is situated. The population is really 2300, lee they say it is 2000, but we have grown during a last ten years. And we are still growing. Hower, I didn't come here to tell you all about Ebensing. You want to know something about how I photographs, and I might just as well tell you w I got into this business.

I started in the photographic business about 1908. ior to that time I had been fooling around with e of the old 3-B quick-focus Kodaks. My dark m was in the cellar. The kitchen was the print-

room.

In 1908 I found myself out of a job. I bought a 7 camera and started out around the town to 18 ke pictures, just anything I could see to make, and 19 ople would drop in to ask me to make pictures 18 them, but I made other pictures besides that, cause I wanted to make pictures, and the funny tru of it, that I am still making pictures. I still out and make pictures when I get the desire.

That Fall I saw the cold winter coming on, and I nt to tell you right now that we have some winters there, so I thought that about the best thing I uld do was to get inside some place, so I com-

enced to look around for a studio.

I found a place where I could rent for \$10 a both; I thought that would be all right. I had to t in a skylight, and hung out my shingle as a

otographer.

Now, I don't have to tell you that what I knew out photography was not very much at that time, t, nevertheless, I went through that winter. I med to exist all right, just about, and the next mmer, and so on.

A few years afterwards I moved to another locan, just a few doors away, and I thought I was

iking an awful jump, and I was.

This Spring I moved again, and today I have a idio of over 2800 square feet floor space, equipped, believe, second to none. We are equipped to do nost any kind of a job that comes into us, because believe that a person in a small town must be uipped to do most any kind of work that comes one.

In attended the Eastman School in those days and also started to go to the conventions and other eetings and so on, and they always inspired me. Tame home with new ideas, new things; I put them

to effect in my town.

The people began to see that I was awake to the w things that were going on, and business began

In 1914, I started to make some of what we ll nature prints or pictorial stuff, using mostly a

Kodak. This was in my spare time or Sundays. One of my first attempts was a picture that I want to show you. I have one here. We have an artificial lake at Ebensburg and it is right at the edge of the town. I was down there at one time and I took it with a Kodak. Just a little snapshot, just the kind that I had been doing more or less. It was one of my first attempts to make a pictorial or nature print. That print I enlarged and I put it in my studio.

A friend of mine, who came in quite often, who was a reporter for one of the city papers near us, came into my place practically every day, and he noticed that print. He remarked about it, it appealed to him, he liked it. So one day I framed that picture and the next time he came in I gave it to him, and a few days later the president of one of the

banks came in.

"Deck," he says, "can you make me one of those prints of that lake?" And I said, "Yes, sir," and he said, "All right." He wanted a good large one and I made it up, and from that print I started in. I sold quite a number of that particular picture, and I actually think if I had not given that print away first, I question whether I would ever have sold one.

Now in this line, I didn't stop at that. That is just a little side line with me, it is a little hobby, but I get a whole lot of kick out of it; but the idea of this is that, as I say, do not stop when you make one, but to continue to make them; one may not draw attention, but if you keep on, some will attract attention. If they don't sell, give them to your friends. They will talk about them, and somebody else may want to buy them.

I think many times something you give away comes back many fold. That was only a start. I have several of them, and there is another one I want

to tell you about, now that I am here.

Here is a picture I happened to make one Sunday evening, about five o'clock, as I was driving up the mountain from Altoona. There were two elk that walked right out of a big culvert, what is called the Mule Shoe Curve, going up to the summit. The elk walked out on that culvert, and, of course, I had a camera in my car. I jumped out with the Graflex and made two snaps of them. It happened to be just two plates that were left in the camera when I made the snaps. That picture probably has given me more advertising than any one picture I ever made in my life. It has been all over the United States. The only thing I should have done at the time was to have copyrighted it.

I came home and was so anxious to develop that plate that I had the prints of it next morning in the windows, and I sold hundreds of them. It happens once in a lifetime, but it just shows if you are ready when the opportunity comes, you can snap, and you never catch me going out at any time on a

drive without a camera.

This Spring I went on a fishing trip. I stopped in a town about 100 miles from my place, and the fellow says, "Are you going fishing?" I says, "Yes, I have got one fishing pole and four cameras." I didn't catch any trout, but I did catch quite a number of nice scenes up in the northern part of our State.

Those prints have been a great advertisement to me. I do a Kodak business, I have half a dozen little agencies (drug stores around the smaller towns), and they are always sending for exhibits of these pictures for their windows. We give them to them whenever they want them, and it keeps me before the people.

It was a number of years later that I started to tint them. Today I don't make hardly anything that is not tinted, because the public wants it and we try

to give the public what it wants.

I exhibit at the County Fair, also our County Industrial, and we have some Fair, as you know. Charlie Schwab is back of it.

I have a permanent booth in the Exhibition Building. I exhibit portraits twice a year, and these nature prints, and I know of no way that I can get before as many people as I can at that Fair with my

Those pictures are changed twice a year. very few exceptions do I hang a picture twice. That elk picture goes into my booth every year, because I don't believe I ever miss a Fair or an Industrial that I do not sell from half a dozen or more of those elk pictures, so that comes in as a permanent exhibition, but outside of that the pictures are changed twice a

Now, as I said, we are equipped to do most any kind of a job. We do portrait work, commercial

work, Kodak finishing and framing.

Our commercial work is mostly around through the mountain district. There are no mines within Ebensburg. We are right on the high point of the Alleghenies, but I do commercial work for miles around, both inside and outside of mines. That is a big part of my commercial business.

The Kodak finishing-we have a very nice little business on that. We keep a couple working on it in the summer time and it helps out considerably.

The framing is another identified business that is developing very nicely. I carry a very large stock of mouldings. We carry probably from 5000 to 7000 feet of moulding. That business comes in to me from miles around. We have, I believe, without any exception, the best line of mouldings in our county, carrying over 200 different samples, so that they can get a frame for most anything that they want, and I can frame it up right.

Now, I was going to say here in the way of advertising I think that some of you will be disappointed in my talk, because I believe maybe you came here with the expectation that I had some sales or advertising scheme that would do wonderful tricks, but I do not have anything of the kind to give you along

that line.

My business has grown up mostly by my keeping before the public. Now, in keeping before the public there are hundreds of ways for you to do it.

In the first place, I am sold on my town, I am sold on my business, and that is the big thing, enthusiasm and pep in your business and about your town.

If there is anything in the town that is going on I am usually in it.

They come to me and they say, "Deck, we want to do this, are you for it?" I say, "Certainly I am for it; if it is for Ebensburg I am for it."

I believe I am one of the first ones they come to whenever they want to sell a ticket for anything. I buy one every time, and I never refuse. I do it with good grace, am always glad to help out the boys; sometimes I never even look at the ticket, but it is just good advertising. Don't make any fuss about it, but let it out, let it out freely, those are the things that kept me, as I say, before the public through our town, and more than that, through our County, and not only our County-I go to other counties.

When the Eastman Kodak Company put out tha little Model A Ciné I was one of the first ones to buy one. I don't think they had been out but just a few months. That little camera has been a wonderfu advertisement to me. I bought another one later Now I have two. I was fortunate on one of m picture trips in getting one picture of beavers a work in their colony at Potter County, Pennsylvania but this was one of those times, as I say again, o being ready when the opportunity comes.

I had my motion picture camera with me, and the beavers worked for me, and I really got them work ing up there, working hard, bringing sticks to build up their dam, and I want to tell you men it certainly was an unusual picture. The State bought a copy o that film from me, and they have tried to make othe films like that for three years without being able to do it; they have been up there every year with standard motion picture machine to try to duplicate that picture or get some more like it, and they failed to get the beavers working in the daytime.

I have shown that film practically all over th State of Pennsylvania. I go miles to show it. have shown it before schools and clubs, differen organizations, and it is really an educational film.

In schools for children that are studying nature i is a wonderful picture, and that has been a wonder ful advertisement, and I want to say here, when you get before the school pupils of your county or you locality, those boys and girls now that are abou school age and going to school, it will only be just short time until they are grown up and buying pic tures, and if you are the fellow they have known al along, why they are going to go to you to make then they won't forget you if you have done somethin that sticks with them.

Fortunately, I believe I like children, I like boy and girls. I go the limit to do anything for then and it pays anyway. Whether you like it or not, d it, try to do it, and when you do it, try to do freely. Don't hold back on it go right ahead with i

I have always been connected with the civic or ganizations of the town, as I say, because it keeps m constantly before the people in that way. I try no to be too forward in this case or in those things, try to sometimes hold back, because I think there such a thing as overdoing those things sometime When you get to be the whole thing, why peopl say, "He is always at the head of this and that," I try from being always at the head of those thing I have actually refused to be chairman and so on o various committees, but I always go along with then because you can overdo those things that way in small community. People will always like you string along, but if you try to run things, they alliable to say, "There he is, doing everything, he ha got everything and trying to run things," and that natural and it is human nature, so don't overc those things that way.

Now, in showing those moving pictures, I want come back to the movies. At our Fairs, where v have some pretty big crowds, I am a sort of a pri ileged character, and I can go pretty nearly whe ever I wish, but I am always carrying with me n little movie camera. I don't carry a sign on n back telling them who I am, but I am known pretty nearly all of them anyway, and I have th camera, and I am usually making pictures and ma ing motion pictures, and when I make movies ar different things around the Fair, why those movi come before thousands of people.

As I say, I don't carry a sign on my back, beveryone is sure to ask, "Who is that fellow

imebody knows, he says, "That's Deck Lane." ell, now, there is something, that's advertising; tway there is something in my name. Deck is a ther unusual name, and when I am introduced, ey will ask, "Is this Mr. Lane, Deck Lane?" and always say yes, of course, I am Deck Lane. I ways put "Deck" to my name, now every time, cause it is good; it is just a little different, and ere is one point, as I say, about the photographer ing a little different.

I am going to say something here about copying. 'e are all copying, we are copying the other fellow, e are always doing that, but what I mean by copyg is just apeing the other fellow, trying to copy

id do just as he has done it.

There are none of us alike, you cannot do what I in doing in the same way, but you can get some pints from what I say, then you can go ahead and pply it to your own problem and accomplish it

our own way.

One fellow came up to me and wanted to know the secret of how I did things, and I hope he was not disappointed, and I hope you are not disappointed when I tell you that I haven't any rule or theme or stunts to open up before you, but if you it is a small community, it will probably work it just the same in a larger place, but nevertheless, ast remember I am talking about a small town.

Most of my life has been in a small town. I was ot born in Ebensburg, I came there in 1901, and I robably will be there the rest of my life, but just peing the other fellow does not get us anywhere.

You know there is only one Pirie MacDonald. obody else could be a Charlie Schwab. He doesn't me into this business, but I know him personally nd there is only one Charlie Schwab. There will be mebody else that rises up later in his own way,

not just copying or apeing Charlie Schwab, but they will get some points from what Charlie Schwab has done, that is good, but, as I say, there is only one.

Now, I do things that probably I shouldn't say here; I know that you will not agree with me, but when a person comes into my studio we do not ask for a deposit. Now, I can see some of you go up in the air, but you see that is me, I get away with that, you cannot do it. I would not tell you not to ask for a deposit, but I want to tell you when I ask for a deposit it is the exception to the rule. Just put yourself in the other fellow's place. You come into my studio and you are expecting to make a deposit, and I oftentimes absolutely will refuse to accept a deposit, and I say, "No, you can pay for it when you get it."

Now, I am not talking to you and telling you to do that, because I don't believe you could do it, not many of you, but I get away with it and I believe it is good for me. When I do that, haven't I put a lot of confidence in that person? I have put confidence in him both ways, they have confidence that I can produce, and I put confidence in them that they are honest and will pay it, and they do pay me, so that my losses are really only a fraction of one per cent. The bulk of my Kodak work comes in by mail and we develop and print and send it along, and send a little memorandum with it, and they send in their money afterwards.

Now, we lose on little orders, but as I say, it is only a fraction of one per cent., and what is that to the 33½ that you give to the dealer, and that is the point for you to remember, and if you think you can try it, why go ahead and do it, but I would

advise you not to do it.

I am in a small community, the country is just about as large as it is down here, only not quite so



"THE ELKS"

PHOTO BY DECK LANE

thickly settled, but in these days of good roads and automobiles, if you are the fellow they want, why they come from miles around, just like people come into New York from miles away to make purchases, and if you are the fellow they think of when they want their pictures taken, they will come to you. Therefore, keep before the people, but keep before them in the right way.

I have made a note of something that I don't know as I want to go into, but I believe I will just touch on it a little bit. I have been told that I have

a personality.

Now, what is this personality that one person has and another has not? Now, think of it along that line a little bit, how do you develop a personality?

Is it a gift or do you develop it?

I believe you can develop a personality. First you must be absolutely sold on your town, on your business, sold and doing what your customers would like to have you do, and by doing by them what you would like to have done to you. You can't help but put that into your work and into yourself. If you want to please every person, it is bound to come out of you. You can't hide it if you are feeling that way. Isn't that what develops personality?

Why, Lindbergh has a personality, Babe Ruth has a personality, there couldn't be any other Babe Ruth today. They have that personality, that knack of putting into things that vim to do those things, and

it cannot help but come out.

You cannot hold it in, and that is the biggest part in my work, ladies and gentlemen; I believe it is being absolutely sold on what you are doing, sold on your town, and you can be sold on it.

It is easy enough for me to say, "Sell yourself your business." That's easy, anybody can say that, but the question is how are you going to sell yourself?

The answer is, do things out of the ordinary, do something, don't stop at one, but continue to do it.

I went into a studio not long ago in quite a goodsized town, and there was a fellow in there whom I knew. I said to him, "How's business?" and he answered, "Oh, business is rotten, there is nothing to it, people are not having their pictures made like they used to." And he was a good photographer, too; and I said, "Why there are more good pictures made than ever before." He said to me, "I remember when I worked in such and such a place, for such and such a person, they had ten people turning out their goods." I said, "You have been in this city quite a number of years." He said, "Yes." I then said, "Well, just think back now, just let your mind go back to the business places of this town when you came to it and just look around at your studio and then other studios and see if you have progressed like the other business men have, and then you expect them to flock in to your place to have their pictures made when you are not keeping before them, you are not out after them, and doing the things that somebody else is doing to get their business and their dollars." I think he saw the point.

I keep my studio open just as long as the other fellow keeps it open, not the other photographer, but the other business man, the grocery man or the jewelry man or the clothing man; they are all after that extra dollar, and my studio is open just those hours the same as they are to get a part of that extra dollar that is not a necessity of life that they are all after.

I have never hung a sign on my door "I will be

back in 30 minutes."

I love to hunt and fish as well as any man, but I spent several years that I did not even use my hunting or fishing license, but I kept my foot on the inside of my store. I am there to do the work when it comes in, and I am there to do it promptly and put my best into every job.

Every piece of work that goes out of my place is a piece of work that is done as well as it can be done, and those are the things that I believe count

for all

In winding up, I will say that nobody can sell anything without first creating a desire for that article, and if I have made any success in the photographic business it is because I have constantly worked to create that desire.

I want to tell you—I want to invite you all, if you are going my way at any time, to drop into my little town or little studio. It is not so little—there is lots to it—but our little town is quite a comfortable place. Give us a call, the latchstring—there are no latchstrings any more, that has been worn out long ago, but the door is always open, come in and see me.

The Photographer and the Bank

C. H. CLAUDY

Very few businesses, properly run, are housed under one roof. The majority of them need the services of a bank, and can be considered as having a part of their affairs conducted under the roof which shelters the vault, the cashier and the president.

The thrifty peasants of France keep their cash in postal savings or the old sock. The idea that any but a very wealthy man can have a bank account has not made much headway in France as yet, although the banks themselves have lately tried to foster what is to many there a new idea.

But in this country everyone can have a bank account; a hundred dollars or less will open one in the majority of banks.

But having a bank account is one thing and a real making use of the bank which holds the money is another. Not all men who call themselves business men, have learned how to use a bank, or that a bank is usually not only willing but anxious to be used. The old idea that a banker was a cold-blooded fish, who sat all day with his feet in a tub of ice water, and said "No!" is giving way to the newer, truer idea that a bank

esident is a man who knows that the sucis of his bank depends on the amount of mey it can lend at a good rate on excel-It security to men who will use it to make three for both themselves and the bank.

Every photographer should cultivate cordel relations with his bank. To do so, he sould have not only a knowledge of how the bank can help him but how he can help

In the first place, he can always keep a tisonable, comfortable working balance at the bank. This may be one hundred or ten thusand dollars, according to the amount d business done and the size of the bank. I will make it a rule never to overdraw. It will pay his interest on the first day, not third day after notice, and he will curthis notes as per his agreement and promil made when loans were made to him. He vil never borrow money unless he needs it, all he will make an open book of his needs t the banker. He will conduct his business s the bank will approve of his methods, at he will consult with his banker before r king any drastic move to enlarge, change c alter his business.

I knew one man who never was out of dot to his bank; when he had no use for rbney, he borrowed it anyway, and paid it Ik in curtails, cheerfully sacrificing the ilerest. He said it kept his credit sound with the bank to have a record of many borrowis and many prompt payments of interest al curtailments. It's not a good scheme. It's regood, because it has to be done without t bank's knowledge of the real reason why y 1 borrow money. If you tried such a seme and told the president, he wouldn't led the money, any more than you would nke pictures of him every month if he told y he just sat so often to help you out! Enks don't want charity; they want biness!

But there are ways in which a man may p a bank a little more than is needed, and pifit thereby. For instance, a photographer hl a piece of property on which a first nirtgage of ten thousand dollars was to

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come due. He went to his bank to see about refinancing it; the loan was held by a investor.

The bank was willing to make the loan a 6 per cent. "But I can get it at $5\frac{1}{2}$ from so-and-so," argued the photographer.

"So you can," answered the bank president. "But you will be dealing with stranger. He will have no interest in your your success. And if you wanted to go out of the loan, pay it off, you'd have to pa heavily for the chance. Better stay wit your friends."

The photographer thought it over. Hal of one per cent on ten thousand dollars i \$50.00. Not very much a year—he mad the loan through the bank. In a year he has a chance to sell the property, provided he could sell it unencumbered. The ban allowed him to pay off the mortgage in lump, with no charge. The investor woul have wanted two or three per cent. No the photographer understands that a bank a part of business, and that it's worth whit to pay them their charges, even if they are a little higher than some other's (stranger's charges.

Borrow money freely from a bank whe you can make money by doing it. But don borrow it, even if you can get it, until yo can convincingly show the president when and how you can make money by the use of the money he may lend you. If you can make ten per cent on invested money are get it for six, it's silly not to borrow are use the capital—but it's sillier to expand of personal credit beyond business safety.

The bank is your other house of busines In it sits your silent partner, the cashier of president. Treat them as they will treat you and you'll both make money. Fear the and keep aloof from them, and you both los

*

The domestic row had been even more viole than usual.

"This is the last straw—the end!" stormed the enraged husband. "I'm going to leave you! Now Forever!"

"You can't, dear," retorted his wife suspicious sweetly. "Your trousers haven't come back from the cleaner's."

The Family Album

On August 4, the Pittsburgh Post Gazprinted the following interview given by VIr. A. H. Diehl, of Sewickley, Pa., on the editorial page:

his editorial, aside from its timeliness, is in resting as it is perhaps the first time in ye's that an entire editorial has been depted to a purely photographic topic.]

otwithstanding the raillery to which the oblifashioned family photographic album has been subjected by the sophisticated generation that now maintains the homes of Aprica, it is suspected that the proposal of the Photographers' Association that it be referred and again accorded an honored ple in the household, will give pleasure event to many of those who chaff.

he photographers' suggestion, as voiced by past president of their organization, A. H. Diehl of Sewickley, at the annual convention at New York, was prompted by the fat that current fashions in interior decoration provide little or no space for framed phographs on walls; hence some scheme must be devised for taking care of such portres. But apart from the practical reason to bringing back the family album, there is a intimental one in the fondness that is now be greathly expected for all sorts of things that we popular, say, fifty years ago. Candles have returned to favor. Why not the old-tire photograph album as well?

he main reason for the derision of which it is been the object in these later times is the photographs contained in it picture the subjects in stiff, constrained attitudes and wring clothes that seem awkward and upout to modern eyes. The family album the rished in the days when the photograph placed the subject in an unnatural pose, keeing his head rigid in a mechanical contrince and requiring him to remain stiff an tense while the exposure was made, in the days when men wore beards and high cours and women were equally strange in a parance, with their long dresses and bules and odd way of putting up their hair.

The family album belonged to the period of the parlor, a sacrosanct drawing room that was used only on important occasions and when visitors made formal calls.

The parlor has gone, and with it many of its furnishings. The album was one of them. Objections can be offered to the restoration of the parlor, but they do not apply to the album.

Æ.

Hypo eliminators are useful mainly for the emergency and not for the routine work. Potassium persulphate has been used in the past and ammonium persulphate has similar properties. Permanganate of potash destroys hypo, and a rinsing with this will help after washing in several complete changes of water. The permanganate, if acid, is a reducer and attacks the high lights. When neutral, there is a slight intensification of the image.

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A Question of Agency

"Do you want to take the 5% discount for spot cash?" the salesman of the X Company queried.

"I certainly do," the photographer agreed, reach-

ing for his checkbook.
"You'd better make the check payable to me, personally, to save time," the salesman suggested.

"Not on your life," the photographer retorted, "The last time I did business that way I had to pay for the goods twice before I got them."

The salesman "flashed" up a paper, signed by the president of the X Company.

"There's a written statement from the company authorizing me to collect cash on any orders

that I take," the salesman declared.

The photographer read over the document in question, made the check payable to the salesman, the goods did not arrive, the photographer wrote a letter of inquiry to the X Company, and that company repudiated the whole transaction on the ground that the salesman had no authority to collect the money, and that the document which he showed to the photographer had been obtained from the company by the agent's fraud.

The next day a salesman from another Chicago "house" called on the photographer, and the latter made some inquiries in reference to the X company, and the salesman who had taken the photographer's

order.

"Oh, yes, they're in a big mix up over that isiness," the second salesman explained, "Before I left Chicago the Company sued the salesman to make him pay over \$1,000 that he'd collected from some buyer down here, and the case was about ready for trial when I left."

"I'm the fellow who bought the goods," the photographer admitted and explained the whole situa-

"And I suppose the X Company has refused to ship the goods on the ground of the salesman's lack of authority," the second salesman suggested.

"That's the idea."

"Well, I'm a salesman, of a sort, not a lawyer, but it seems to me that when the X Company sued their salesman to make him pay over the money that he collected from you, they can't refuse to ship the goods that you paid the money for. In other words, by going after the salesman, they admit his authority as far as you are concerned."

And the salesman was right, as the American Courts have laid down the rule that a principal who brings suit against an agent to recover the proceeds of a certain transaction, cannot repudiate that transaction as against the other party on the ground of the agent's want of authority. In other words, the principal by bringing this suit, thereby ratifies the action of the agent.

"By bringing the suit for the purchase price, knowing all these facts, the principal must be held to have affirmed the sale and waived his right to maintain the present proceedings based upon the disaffirmance of the sale," says the United States Circuit Court of Appeals in a case on this point.

"The unreserved assertion of ownership of the proceeds amounted to a recognition of the validity of the sale," says another Court in laying down the same rule. "A ratification once fairly made, it was not revocable."

Distracted Brother (left in charge of the baby): "Aw, they ought to send a book of instructions with things!"

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Hal Owens, of Oklahoma City, Okla., recently purchased the DeGolyer Studio on East Paul Street.

E. E. Dexter, well-known photographer of McKeesport, Penna., gave a talk on photography at the weekly meeting of the Rotary Club at the Penn-McKee Hotel, Thursday, September 22. We have started a file of talks, given by photographers at the Rotarian and Kiwanian Club luncheons, for our readers, in order to give them the opportunity of seeing how the other photographers handle the theme.

Amidol solutions do not keep well, but by the use of lactic acid they can be kept a long time without discoloration.

Fred Micklethwaite, of Toronto, Canada, certainly got some publicity on his birthday, September 24. He was born in Toronto and received his education there, joining his father in his photographic business some years later. He is a member of the Wilson Masonic Lodge, the Canadian Progress Club, the Professional Photographers' Club of Toronto and is vice-president of the Ontario Society of Photographers.

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"Come back for something you've forgotten, as mal?" said the husband.
"No," replied his wife sweetly; "I've come back

r something I remembered."—Klicks.

Miss Mary Quail, of Ames, Iowa, who has had narge of the Clay Studio, at Charles City, Iowa, nce early last summer, has purchased the studio nd will continue to operate it under its old name.

Orville K. Blake, professional aerial photogupher from Florida, is up in the air again! This me shooting pictures of Wheeling, W. Va., in the ope of locating an available and suitable airport te for that city.

P. L. Mahaffey, of Pittsburgh, Penna., staff phoographer of the Pennsylvania Railroad News idressed the editors of the plant publication, lational Safety Council, which convened in hicago, September 26-30, on "What's New in hotography?'

It is convenient to have an enlarging lens cap of plored material so you can easily position the aper on the screen. Make sure, however, by ctual test and trial on a piece of bromide paper, nat the color is really non-actinic. Many yellow lasses are quite unsuitable.

Topeka, Kans., photographers have arranged for n exhibition to be held at the Mulvane Art Iuseum from October 1 to 15. This exhibition arts the season's art activities in Topeka. In onnection with the exhibition there will be a dislay of work secured from the National Associaon which will fill much the same place that the on-participating exhibits do at the Free Fair art isplays. The write-up announcing the exhibition 'as well given. The Topeka photographers are ortunate in having the cooperation of both the cal newspapers and their museum.

Four genuine Wollensak products encased in a ood looking box are now being marketed and nown as the Opto Kit. The Kit consists of the ockescope Sr., a six power pocket telescope to iew distant objects; a 50X Microscope, an instrutent that magnifies minute objects 50 diameters learly and brilliantly. This is supplied with one repared slide and two plain slides. Then there is Magnifier that is hinged to a black genuine cowide leather case. This folds flat and fits readily to the vest pocket. It magnifies five diameters nd is an ideal reading glass. A Pocket Compass the fourth member of the Kit—a thoroughly eliable instrument on either land or water. It has jewel mounted needle and an unbreakable crystal. hese instruments are made by the Wollensak ptical Company, Rochester, N. Y., and are an leal gift for a boy scout and the young folks. They list at \$7.50, but sold in the complete sets or \$6.00.

PLENTY OF SILVER

HAMMER PLATES

With shortest exposure Hammer Plates produce fine-grained negatives of highest quality. Speed, Unitormity and Brilliancy are their chief characteristics. Coated on Extra Selected Photo Glass.



HAMMER DRY PLATE COMPANY

ST. LOUIS, MO. Ohio Avenue and Miami Street

NEW YORK CITY 159 West Twenty-second Street

Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- I. International Atomic Weights
- II. General Chemicals and Raw Materials
- III. General Clemicals and Kaw Materials

 III. Developers

 IV. Dyes: Sensitizing; Desensitizing; Filter; Filter

 Transmission Tables; Filters for three-color work;

 Filters for the dark room; Dyes for tinting motion
 picture film, lantern slides, and transparencies

 V. Conversion Tables

 VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

— TEAR OUT COUPON —

FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia, Pa.

Name

Address

Sue: "I can't help it if I'm not perfect. There's only been one perfect little girl."

Mother: "Oh, and who was that?" Sue: "You, Mummy, when you was little."

Photographers' Association of Houston, Tex., held their meeting in that city September 8, at which time L. Shanklin Housh, secretary, announced that interesting talks and demonstrations had been given.

Portland, Ore., will have a new Camera Club. Some 25 or 30 amateur motion picture photographers gathered at the Central Library Thursday night, September 22, and laid plans for the formation of an organization to be known as the Portland Ciné Club, the purpose of which will be the exchange of motion picture films between members. Ray LaFever was appointed temporary chairman, and a committee composed of Fred Meyer, George N. Black and A. A. Bailey, Jr., was named to draw up by-laws and solicit members. There are more than 300 amateur motion picture photographers in the city who are eligible, it is said. The ultimate aim of the Portland Club, according to Mr. LaFever, will be to affiliate with the National Amateur Ciné Club, which exchanges ideas and amateur films on a country-wide basis.

The second annual convention of the Photographers' Association of North Dakota closed Thursday afternoon, September 15. Officers who were elected for the coming year are: R. Kenneth McFarland, of Valley City, president; Albert Slorby, of Minot, vice-president; Archie Dewey, of Fargo, secretary, and Charles Donaldson, of Wahepton, treasurer. Oscar Berg, of Jamestown; Charles Fuller, of Hillsboro, and A. W. Dolph, of Mayville, were selected as members of the board of directors of the Association. Mrs. Malina Lee Ildstad, of Grand Forks, retiring president, is an ex-officio member of the board. The matter of the next year's convention city was left to the board, who will decide the time and place of the 1928 meeting at some later time. The only invitation received by the convention was from Fargo.

The Plush-Covered Album

How dear to my heart is the plush-covered album, That lay on our table in parlor so grand;

How I loved to look over the tin-types and photos Of uncles and aunties and our kin o'er the land, Of brides and fat babies and sweet hoop-skirt ladies,

Of cousins in blue under Sherman and Grant; Away with the movies! That thing that I choose is The fond recollections these pictures implant.

CHORUS

The plush-covered album,
The brass-buckled album,
The old family album we all love so well;
When I turn the leaves over,
I smile or feel sober,

As each face confronts me and memories impel.

—Albin M. Nevin.

Ilex Paragon Anastigmat

f4.5

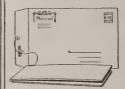
The lens without a Peer

A highly corrected anastigmat which covers the plate sharply and cleanly to the very edges. Renders positive "Snap" and "Brilliancy" with unusually sharp definition.

Unsurpassed in Quality, but Reasonably Priced

ILEX OPTICAL COMPANY ROCHESTER, NEW YORK

Pioneers in the successful making and marketing of shutters with the revolutionizing wheel retarder. Manufacturers of highest quality photographic and projection lenses.



The INGENTO Photo Mailer

has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the oversize double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed.

The new No. 14 Mailer is made extra strong with super-strength corrugated board. It is ideal for large prints, folders, enlargements and drawings.

USED BY THE LEADING STUDIOS

SIZES for any need!

PRICES none can meet!

BURKE & JAMES, Inc. 223 West Madison Street CHICAGO, ILLINOIS

A complete line of photographic apparatus and supplies

WRITE FOR CATALOG No. 160-B

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XLI

Wednesday, October 19, 1927

No. 1054

Editorial Notes

Advertising in Today's Mode

The methods and the language used twenty years ago to describe photographs and studio service are not adapted to getting one hundred per cent attention today. This is particularly true in the case of the young people.

Two or three decades ago there was less difference between the appeals that would interest young folks and those that would interest middle age than there is today. Advertisers who are today asking for the business of the younger generation in the language of middle age are not getting their message across very effectively. Advertisers who are addressing middle age today in the same way they would have addressed it in 1900 are not holding their audience.

Today's advertisement must have more life, more snap. It cannot make use of the deliberate approach that was once effective. It must get its message across in less words and preferably in words that suggest action. The advertisements considered catchy and snappy a generation ago would be hopelessly out-of-date today. The catchy phrases of 1897 are not the catchy phrases of 1927, and to use them, would be worse than to use more deliberate and more dignified language.

The photographer will not do well in most instances to use slang in his advertisements, but laying aside the matter of modern slang, there are always current phrases and ways of expression that are approved by the vogue of the period.

If the photographer is going to venture into the vernacular in his advertisement writing, particularly if he is addressing the younger generation, he should keep up to the times and not be caught using expressions that passed their popularity when President Roosevelt was talking about the strenuous life and the big stick.

Fortunately no great familiarity with the latest quips of the phrasemaker is necessary to the man who can write his advertisements in clear cut Anglo-Saxon, in simple words understandable to everybody and always in good taste. The photographer who cannot

keep his advertising to the young people up to the last minute in the way he says it, can at least be up-to-date in what he says. He can steer clear of such language as he cannot use with good effect, not to say good results. When his advertisement is written, he can go over it and weed out the expressions that will not get across or that sound forced.

The advertisement that pulls with up-to-date people needs to be up-to-date, but an advertisement may be up-to-date and yet fail to pull. Its up-to-dateness may be so marked that readers are more struck by the way the message is worded than by what it says.

Keeping the advertisement in today's mode is not so much a matter of giving it the phraseology of the moment as of keeping it from carrying any marks of out-of-date phraseology. If there is nothing markedly out-of-date in the photographer's advertising language, it will seem modern if its subject is modern.

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Clean Your Lens

A fast lens adds several hours to the photographer's working day. This is the story which has been drummed into us for many years. But the speed advantage may be neutralized in many ways, one of which is a dirty sky-light, and it behooves us to keep this sky light clean.

A very thin layer of soot on a skylight has a powerful absorbing action on the actinic rays. This is still another argument for panchromatic emulsions. The skylight alone may not be the whole cause, as the smoke haze alone, which sometimes hangs over crowded cities, has a most powerful filter action.

A greasy lens is another cause of trouble. The ground glass is often a tell tale, showing an image without any contrast. It is an extremely interesting experiment to put a greasy finger mark on a lens and note positively the effect produced. Don't leave finger marks on a lens, as in some cases

actual corrosion of the optical glass results from the perspiration marks.

A lens should be kept clean. Lenses with deep hoods are automatically protected. It is better not to have to clean the lens much than to be constantly cleaning it. Polishing it vigorously will finally put on the glasses a multitude of fine scratches and the sum total of the light scattered by them is much more injurious to contrast than a single distinct scratch. For this, a little optical black carefully applied will stop reflections and then it will block out only a minute fraction of the light going through the lens.

Lenses may tarnish after years of exposure to city air, which is loaded with water vapor carrying ammonia, sulphur fumes, etc. Exposure to light may cause some yellowing of cement. In this case recementing will speed up the lens. For a tarnished lens, repolishing may be necessary and if the tarnish has gone in deeply, the lens may have to be reground as well.

*

Educational Motion Pictures

The educational value of the cinema is being demonstrated in a practical way at State College, Pa., under the auspices of the Institute of Chemistry Society.

Every evening chemists go to the Nittany Theatre to view, on the screen, new developments in various sciences. example of visual demonstration of theories, now accepted by scientists, is that of the atom. One film made by the General Electric Company, amazed the learned audience by reason of the clearness and vividness with which the electron theory of atoms was demonstrated by animated drawings. Atoms, which scientists say are about a billionth of an inch in diameter, were depicted in the dimensions in which the solar system is usually represented on maps, danced about, uniting, dividing, forming cubes, circles and other forms which they take up in going through their chemical unions and disunions, greatly to the delight of the watchers.



RICE STUDIO

MONTREAL, CANADA

Printing from Difficult Negatives

The first comment on the above subject is that not all thin negatives are improved by intensification nor all the dense ones by reduction. There is much control by the judicious selection of the proper printing paper, that is, by using soft emulsions to counterbalance hard negatives and vice versa.

In intensifying one may change gradation. This may sometimes be the exact thing not to do, and the remarks apply also to the reducing methods. The choice of the right kind of intensifier is important. You can build on underdevelopment, but on overexposed thin negatives, a different procedure is necessary.

There are some advantages in a one solution intensifier like mercury iodide. With this you can halt the density at any stage. It builds up a little faster on the delicate half-tone details than on the high-lights.

The bath is prepared as follows after the method of Lumiére. Sodium sulphite, 4 ounces, is dissolved first in 20 ounces of water. Ninety grains of mercury iodide is dissolved in this sulphite solution.

The plates need rinsing for a few minutes after fixing, but a long washing is not needed. When the intensification is complete, a short washing only is necessary if you are pressed for time.

The plates or film should eventually get a full washing or else put into a non-staining developer like metol-hydro for a few minutes. The intensifier solution keeps well if stored in the dark.

Mercuric iodide is a vivid scarlet and if not available, may be precipitated from a 50 grain to 10 ounce water solution of mercury bichloride. Add potassium iodide 10 per cent solution, about 1½ ounces, when the scarlet iodide will form, but this will redissolve. When just cleared up, add to the solution 4 ounces of sulphite of soda and dilute to 20 ounces total.

Dense negatives should be printed with a strong light close up rather than with a diffused light. A more dilute developer tends towards softer prints and, of course, weak negatives need a weaker and a more diffused printing light. For thin negatives, a careful exposure and a full development by a strong developer will give gradations which would otherwise be lost.

You can, of course, do various stunts of retouching to remedy negative shortcomings, hold back areas which are too thin while printing or enlarging, etc., by means of vignetting or masking dodges, dependent on your personal dexterity and ingenuity. With matt film base, you can make these corrections right on the support as a permanent addition. Ground-glass substitutes can be employed to give a tooth to work upon. In some cases it may pay to work up an acceptable master print, which can then be re-copied to give a quick printing negative. You can then print this in a routine way without any special attention.

32

Greenwich Village in New York is being torn up for progress, Sixth Avenue cutting ruthlessly through settlements of Little Italy. Will Irwin, the writer, in an excursion through the district, comments on the number of photographers in proportion to the population, and refers to the samples of glossy wedding groups, with groom seated. What impressed him was the enlargements of very large size, cut out in silhouette, and decorated with actual wedding veils, which occupied the centre of the display windows.

×

Flash bags are so common that we have little of flash powder, unprotected, in connection with large gatherings. We refer, of course, to its use in considerable bulk, as it is popped off many times by newspaper men in single shots. There are times, however, when the photographer inside may use flash methods and here is the caution. Make sure that the smoke, which settles, is not moisture absorbing, which means stains on ceilings or damage to polished furniture. The deposit makes a bloom on wood finish which with the absorbed water later gives a corrosive action on the varnishes.



RICE STUDIO

MONTREAL, CANADA



This department is for our readers and to be of help to them. Questions on advertising will be answered to the best of our ability. Correspondence and suggestions are invited.

An Advertising Analysis

No matter how truthful our advertisements may be, no matter how concisely and accurately they may set forth the facts about our photographs, they must have more than accuracy and conciseness. They must have selling appeal.

Selling appeal is divided into two classifications—general and specific. The properly worded advertisement, no matter how brief, contains both. General appeal includes all copy on the value or desirability of photographs—or of the owning of photographs by the particular individual addressed.

They tell me that the national advertising campaign, upon which you have recently embarked, is very wisely using the argument of *sentiment* as the basis of all general appeal in the portraiture field, while the commercial advertising bases its campaign on the general appeal of the photograph as the only medium that quickly and all-inclusively "tells the story." General appeal can never be ignored—no matter what kind of an advertisement you are compiling.

The only question is—just where in the advertisement shall it come? That varies with the type of advertising, and we shall speak much more of it in the articles to come. In direct mail, it frequently precedes the specific appeal. In all verbal advertising—such as telephoning, for instance—the specific appeal is brought out as rapidly as possible and the general appeal follows.

What is specific appeal? It is the definite and immediate reason that you present to the public. It may be the reason for buying your particular photographs. It may be the additional reason for buying them at this particular time. Often a specific appeal is

based on price. You are making some kind of special offer which only lasts for a given time. That is the most easily recognized form of specific appeal. Perhaps it is a matter of time in another sense. For instance, your advertisement may state that now is the best time to purchase photographs from you because you are not so rushed as at other seasons and can give each individual's work your very personal attention. Specific appeal again.

Another type of specific appeal shows the reader plainly why your work is preferable to that of anyone else.

After all, we need only two big points in our advertising—general appeal, reminding people of why photographs will be a joy to them, and specific appeal to insure that they will come to you instead of to someone else as a result of your reminder.

Before we go any farther, let's look at a few of the advertisements of photography

Christmas Time

Your friends can buy anything you give them, except your photograph.

STONE
"The Photographer"

Avenue Street

Cameraburg, Ho.

Phone 184 for appointment

Ad No. 1

that we gleaned from the files of the BULLE-TIN OF PHOTOGRAPHY, knowing that it must be several weeks before our readers could send us their own material for criticism and suggestions. Let's look these over from the standpoints of general and specific appeal. I found them interesting.

This first one is nicely spaced as to type -a matter in which we are naturally more or less dependent upon our printer, but which we can give a little thought with great profit just the same. As you can plainly see, the general appeal—the fact that friends can buy anything else but your photograph, comes first. Now, there is no specific appeal in words. Possibly we will agree that certain others of these examples of advertising which have specific appeal in words are better. But this one does carry a certain specific appeal in the size of the type in which his name is printed, and in the quotation marks around the words, "The Photographer."

Putting Off the Order for Those

Christmas Portraits

is like buying the customary necktie on Christmas Eve. It's never very satisfactory but it has to do!

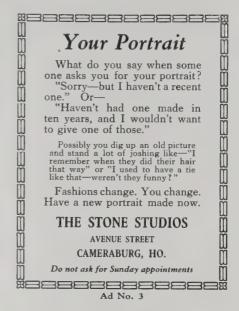
STONE For Photos

Avenue Street
Cameraburg, Ho.
Phone 184 for appointment

Ad No. 2

Number two is very much in the same blass but more interestingly—and probably ess effectively—done. Why is it less effective? Because the suggestion that it "has o do" while amusing is bad for your business. It suggests that you rush things out at he last minute any old way, and it does not hallenge the customer's idea that it "has to lo." It was a splendid start, but it needed is stronger conclusion. You'll note that there

is also even less specific appeal than in the first ad.



Now look at number three. Here is an ad which starts out in the same humorous vein. Perhaps its only fault is that the humorous part is a little too long. It could be made a little snappier. But will you notice how beautifully this photographer does what the second did not—winds up his introductory general appeal with a strong conclusion—"Fashions change. You change. Have a new portrait made now." Then follows the studio name.

I do not think that the next to last line is worded so particularly well. It reads, "Do not ask for Sunday appointments." It has a rather irritated sound, hasn't it, as though people had been pestering the studio for Sunday appointments and he just didn't feel like standing it any longer! Why wouldn't it be just as easy and considerably more courteous to say, "We do not make Sunday appointments?"

Number 4 is a little gem. You may think the sentimental appeal a bit overdone, but it appeals to the mother who will sit for hours just waiting for that baby smile, which she thinks the most wonderful thing in the world. The delightful part about this little ad is the very last line—the specific appeal—

the reason why *this* studio is the place to get the photograph of that precious smile, "Most Babies Approve of Us."

I notice another good point about ad number 4. That is the line following the studio

both in their advertisements. I like the crisp way this little ad speaks of "regular prices." It is a relief after so much "special" stuff, and gives a pleasant feeling of confidence in the firm that is advertising.

The Stone Studio

"Up on the Hill"

When Baby Smiles

then all the world is glad
—and mother forgets her
burdens. Keep that smile
for the long years to come
—in a Photograph!

Most Babies Approve of Us

Ad No. 4

name, "UP ON THE HILL." If your studio is in an interesting location of any kind it is well to play it up on your stationery and in your advertisements. Of course, you have to use judgment. Naturally you would scarcely advertise your studio, "Down by the Railroad" or "Over the Meat Shop."

Mail your Kodak films to the Stone Studio, Avenue Street, Cameraburg, Ho., for prompt service, permanent and pleasing results, at regular prices.

Ad No. 5

Number 5 is an interesting contrast. It is *entirely* specific appeal without a word of general appeal. We readily see the reason for this, in the type of work solicited. The photographer takes it for granted that people already have the urge to make Kodak pictures, far more than to come in to the studio for sittings, so he contents himself with seeing that he gets his share of the work. In other words, he is not stimulating business, only reaching out for a share of already existing business. The portrait and commercial photographer usually have to do

THE STONE STUDIO

"UP ON THE HILL"

Personality in a Photograph

What is personal attention worth to you. Do you know that Frank Stone personally is on the job from start to finish when you have photographs made at Stone's Studio?

But he puts your personality (not his) into the portrait.

Ad No. 6

Number 6 confines its general appeal to the one phrase "Personality in a Photograph." All the rest is specific appeal, and very well done, too, to my way of thinking. The last line is well thought out and very effective.

Preferred Payments

break friendships. You've promised that photograph of yourself long enough. Now is the time to make good.

Sit Now for Your Portrait

STONE'S STUDIO

Avenue Street CAMERABURG, HO.

Ad No. 7

Number 7 is interesting chiefly for the way it starts off—which is calculated to catch the attention of any business man. Not so good with women. I like, too, the few words in the large space. You will make out much better if you do not crowd your ads. It is too great a strain on the eye to read a lot of type huddled together. Always remember that people do not *have* to read your ad. You want to render it as painless as possible.

Beauty Lies

sometimes on the surface, sometimes beneath the surface either way a real photographer can interpret it. But it takes skill and experience.

Our studio is a beauty parlor.

Stone's Studio

Avenue Street CAMERABURG, HO.

Ad No. 8

Number 8 is a striking example of what not to do. The same studio is responsible for this ad as for number 7. The two remind us of the attempts of a new cook. She makes one cake—number 7—and finds it good, rich and sweet to the taste. Then when she comes to make the next cake she figures that if the first one was good and it had a half teacup of butter, then the second one will be still better with a whole cupful of butter. Indigestion follows.

Number 8 is laid on entirely too thick, and the comparison to a beauty parlor is cheapening. Furthermore, it starts off with two unfortunate words, "Beauty Lies." That phrase is capable of too much misinterpretation and even that if deliberately sought it is unwise because unpleasant.

We wind up with number 9, the good old-fashioned ad with no general appeal at all

Announcement!

Beginning tomorrow and up to December 1st with each order for one dozen pictures you will receive FREE one 7x10 enlargement. With each order for one-half dozen pictures you will receive one picture FREE.

Make Your Appointments Now

STONE STUDIO

Avenue Street CAMERABURG, HO.

Ad No. 9

and the only specific appeal based on a "special." The idea is all right and probably brings in business, but it could be more attractively worded. There is no attempt to coerce you. You can take it or leave it. The word "Announcement!" in extra condensed type and followed by an exclamation point helps to make a very bald ad more effective.

Just a couple of general suggestions, by way of conclusion. Don't make your ads too long, and *boil down* everything you have to say into as few and simple words as possible.

Yet even in a few words, let's try to make our ads interesting, with some appeal to the imagination. Just a little twist of the words makes a cold statement into a living sentence. For instance, take the following line from one of the ads of a big soup house:

"strained to a smooth puree and blended with golden butter"—

Doesn't that sound appetizing? It would be just as truthful to state simply that the soup was smooth and contained a good deal of butter, but it would be far from as effecttive. Here's an excerpt from a toilet soap ad:

"As safe for Milady's filmy underthings as for her lovely skin."

How they love to be called "Milady." And tell them they have lovely skin and they're yours for life, no matter how many freckles they can actually claim. Women love a glamour of romance over things. That soap will make them feel like princesses and they won't know they're buying it for the flattery of the ad, not the merely average qualities of the soap.

Not to "pick on" the women unduly, here is one aimed at male vanity:

"For men who think for themselves"—the ad of a famous cigarette. Now that certainly isn't a particularly truthful ad, for if we thought for ourselves or for any longer than we have to in order to earn our daily bread, we'd know enough to cut out the smoking. Cigarette makers don't want us to think, but they'd like us to believe we're deep thinkers when we select their cigarette.

Subtle flattery. Evidently they figure the male isn't above it either!

Here's one from a Date Wholesaler that is effective:

"Of the many uses, two seem especially appropriate . . . adding sliced dates to hot cereal for nourishment . . . and giving the frequently uninteresting sandwich a new reason for appearing."

Isn't that last line a wonder? Most of us would state plainly that dates make a good sandwich filling. Not so the ad writer. He has to get an interesting twist into it.

Why have I dilated upon these excerpts? Because you have to get an interesting twist into your advertisements, too. You're selling a product with infinite possibilities along those lines, combining art and sentiment as it does. Let's get together this year and see what we can do!

Dark Room Practices

An Address by H. E. Niles of the Haloid Company at a Meeting of the Triangle Photographers Association in Pittsburgh on October 4th

In introduction let me say that I make no pretense as a public speaker. Your Chairman, however, asked the Haloid Company to provide a speaker and assigned us the subject "Dark Room Practices"—so here I am.

A most important subject in my opinion, but before dealing with it directly I want to make a few remarks that have occurred to me, and that seem to be fitting at this particular time.

What we are all concerned about now, that the National Advertising plan has been launched and is well underway, is the making of more portraits and this applies particularly during the three months quarter of the year just beginning—the Holiday season.

No doubt most of you have formulated your plans to apply during this period, but I am going to give you a few things to consider that may differ from your own point of view.

I may make myself very unpopular by

being frank, but please bear in mind that this is without such intention.

There is no blinking the fact that professional portraiture has been the least active and prosperous branch of the photographic industry. This condition has existed for some time. Many things have combined to bring this about. The influence exerted on our modern life by the automobile, the movie, the radio and other things has undoubtedly worked adversely against the business of the studio.

Another unfavorable influence, I say to you frankly, has been the scale of prices that prevail in the average studio. Photographers have met a diminishing business and therefore a decreasing profit, by raising their prices in the vain hope that a wider margin would enable them to maintain normal net profits on smaller volume. It seems to me they defeat their own purpose. With so many other demands on their surplus funds, the public has become disgusted with prices of \$40.00 to \$75.00 per dozer.

for portraits. They can and they do get along without, for after buying gas and oil for the car, keeping up their payments on it, and the radio and the talking machine and the pianola, to say nothing of the frigidaire and the oil burner, they haven't enough left to pay exorbitant prices for photographs. A reduction all along the line will go a long way to stimulate the buying of portraits. No question about it and now is the logical time to make the cut.

Another factor which has been harmful, and this brings me to the more practical side of what I shall say—is a general let-down in quality and workmanship. These things hay not sound good, but I am going to be frank with you, for I believe you want me to be.

The average studio is not turning out as good work as it did ten years ago. Why? Is it because good material is not available? No! I believe the standard of sensitized goods is higher than ever before. Is it because the present generation is not as capable photographers as the one preceding?

Yes, honestly, I think we have slipped somewhat. But that is not the real reason, the big reason. It is the failure of the studio owner of today to keep constantly in the forefront of his mind and the minds of his employees that good work, faithful likeness, less artistry and more photography are the ideals toward which every member of his organization should constantly strive. It will cost him no more in money. It will only require greater pains, better understanding of genuinely good photographic quality, a firmer determination that the best possible delivered photograph is none too good.

I do not propose to discuss posing, lighting or even negative making. These are subjects which others are much better able to deal with than I. It is enough to say, however, that everything which makes for the making of a good negative, and that means a faithful likeness of the subject, should be done with all the care, all the sincerity and all the skill possible.

Once the negative has been made, the



J. Ambrose Clark with noted society folk as his guests, arrive in tally-ho at International Polo Match. Hammer Press Plate was being used by C. Langer of the Fotograms when he covered the International games assignment.

making of the print is the last and I believe the most important step of all. What matters how good the pose, how fine the lighting, how delicate the negative or quality—all these must be translated into print quality before the task is complete.

This brings me to paper quality and paper printing. Again I fear I may unintentionally offend when I say that I believe the average studio owner fails to appreciate the value of a first-class printer.

Good printers are scarce, to be sure, as many of the older generation present will verify and why is this?

The answer seems to me to be that the kind of material from which competent printers might be produced are either not attracted to the business or are not satisfied until they are operators. This condition leads me to a remark that may seem out of place, but I'll put it in the form of a question, "Do you deliver to the customer negatives or prints?"

The point I want to make here is that photographic paper printing is a very technical matter. It requires intelligence of no mean order. It requires patience. It requires some knowledge of photographic chemistry. A knowledge, for instance, of the action which the various ingredients of the developer have, what purpose they serve, what effects improper proportions will produce. A good printer will save his salary in the waste he saves his employer through knowing when he encounters trouble, how to avoid or correct it.

Fundamentally, nothing is more important than establishing the proper relationship between exposure and development. A correct exposure for any paper is an exposure of such length as to assure development without forcing. An exposure which is too long or too short gives an abnormal result, the degree of that abnormality depending upon the natural latitude of the paper itself, (In the paper which I shall use I shall show that considerable variation in exposure has only a slight variation in the tone, gradation and general character of the print. Such

paper is therefore a great help to the printer.) A competent printer should be trained to maintain a fixed exposure once the time for correct exposure has been ascertained. He should also develop his prints for a period of time natural to the grade of paper he is using. While it is impossible to state the time which a given paper should require for complete development, this much can be said: soft papers require longer development than hard papers.

An exposure of less than ten seconds is undesirable because of the danger of underor over-exposure from even the slightest variation. For instance, if a printer is giving five seconds as normal exposure and varies one second either way, his degree of variation is 20%. Whereas, if the exposure had been 10 seconds, a one second variation would be only 10%. There are many simple ways by which exposure can be lengthened. The simplest is to place tissue sheets between the printing lights and the negative.

A printer who masters the relationship of exposure to development can be counted upon to turn out uniformly good work.

Another feature of paper printing relates to the determination of the tone. All papers have their normal and natural tone, black and white or sepia. This tone is determined by the chemical character of the emulsion with which the paper is sensitized. Much can be accomplished, however, to increase or reduce the warmth as the case may be.

What is true, of course, of black and white is true also of sepia. A cold black and white tone will yield a brown, comparatively cold sepia. A warm black tone to a warm sepia.

Paper printing is in the last analysis a matter of common sense and good judgment. It is common sense, notwithstanding what I know is a wide-spread opinion to the contrary, to concede that the manufacturer knows his own goods best. Pet developers are responsible for the contents of more waste barrels than any other cause. If you

could know with what careful research, what months of constant experiment and test, a sensitized emulsion is evolved and developed, you would appreciate how much value the maker of sensitized paper attaches to his own formulas for manipulation and his general directions for the handling of his products. Formulas published for use with any paper should be adopted. Do not handi-

cap yourself at the outset by resorting to methods which will invariably result in some sacrifice of quality and dependability.

When you return to your studio check up on these things. See whether any of the points I have discussed have any application for you. If they do, give me the benefit of the doubt. Apply a few of my suggestions and see if they do not prove helpful.

The Value of Being On Time

C. H. CLAUDY

Charlie wanted to go to the ball game. So the postponed looking up a reference on a little until the next day.

It seemed a harmless sort of thing to do—what was a few hours? Yet it cost Charlie's Title Company many thousand dollars.

Here is the way it worked. The title was promised on the 15th. The man who was selling property arranged to go to Europe on he 16th. He had to give up his sailing and wait a month, because Charlie's ball game had cost a day's delay. The man had much property, but he never employed that title company again.

Jones promised photographs to Mrs. Belt on Thursday. On Thursday Mrs. Belt called for them. They were not ready—vould not be ready until the next day. What did a day matter? Jones had run out of paper, and rather than buy a dozen at retail, he waited until his case came in from the factory.

But Mrs. Belt, a bride of a year, had planned those pictures for a surprise for Hubby. And this was Hubby's birthday! She took the pictures. But she never went pack to Jones. And as time went on she had everal children, and she paid much money or many photographs of them, but not to Jones!

Time is the same for us all. Every one has exactly the same number of minutes and econds—the richest man in the world and the poorest have exactly the same amount while they live. Some live longer than thers, and so have more time, but day by

day, none of us has the advantage over another.

But many of us regard our allowance of time more casually than do others of us. To some of us each passing minute is of value—to others, the ball game or the wait to get paper is of primary importance. But to those whose allowance of time is made smaller, what is of primary importance may seem of no importance at all! I resent being made to wait on the convenience of others; if those others are taking my money for services, and wasting my time, they are being overpaid.

Of course, we all waste the other fellow's time to some extent. Modern life is so complicated, the delays incident to all of us trying to do so many things at the same time are so constant, that we cannot help it. But we all learn to be patient with each other for the delays which cannot be helped—and that makes us all the more impatient with those which could be avoided by a little forethought.

No photographer can hope to keep every promise he makes. He promises prints on a certain date, and his printer gets sick. If he has promised real platinum, for instance, and it rains for a week, he cannot deliver. But this he can do—he can notify the customer, in advance of his failure, that due to some cause beyond his control, he must disappoint her.

You know that the foundation of credit is confidence. You loan a man a ten dollar bill and he promises to pay it Tuesday.

Monday he calls you up and says he can't do it Tuesday, but will Wednesday; he thought he was getting paid Tuesday, but mistook the date. He pays Wednesday. You set him down as a good risk for the next ten dollar loan. You borrow a thousand dollars from the bank and promise to pay in thirty days. You find you can't. If you wait until the thirty days are up and your note goes to protest, your credit is poor. If you come in a week before, and explain why you can't pay and show when you will pay, the bank accommodates you and your credit is not injured.

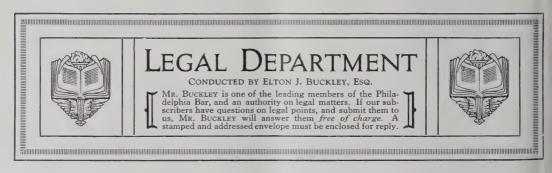
It's just the same way with time. You can get away with murder if you explain in advance, and there is little or no forgiveness for you if you merely fail and try to explain afterwards why you didn't do as you said you would.

You never can tell when it is going to be important. The United States Government raises as much fuss over a delayed mail which contains only second class newspapers and circulars, as over the delay to registered mail which is supposedly important. The

government does this because it cannot assume the relative unimportance of anything that the mails carry. You cannot afford to assume that any picture you make is unimportant or that the date on which you have promised delivery is not the foundation stone in a whole series of events, the failure of which will put a black mark against your name in dozens of minds, which have been affected by your failure to come across as per your promise.

It seems such a little thing. But reputations are built out of little things. The man who always keeps his word or explains in advance why he cannot, is always believed, trusted, employed. The man who gets a reputation for promising and not performing is sadly handicapped, and no reputation for quality or for skill can compete with the lack of reputation caused by failure to live up to one's word.

In thinking through plans to make the shop pay more and pay better, begin to make it pay the utmost attention to the absolute and complete keeping of all promises of delivery—that way lies success!



Do You Have an Occupational Life Insurance Policy?

Here's another insurance fight—lost by the insurance company, as most of them are—which will interest the business people who carry life insurance, particularly that form of life insurance the rate on which depends on your occupation. Possibly you are familiar with this rule. All the life insurance companies have classified occupations. Some are considered more hazardous

than others and the insurance rate is higher. All policies covering this type of insurance contain a clause that if the insured changes his occupation to one more hazardous, his insurance is cut down to what he could have bought in the more hazardous occupation—with the sum which he paid as premium while in the less hazardous occupation.

For instance, take a man in the hardware

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business. Let us say that for \$100 a year he can buy \$5,000 worth of life insurance. If he were in the fireworks business, which is more hazardous than hardware, he might get for his \$100 a year only \$3,000 worth of insurance. If after taking the insurance he changes from hardware to fireworks, and dies, his insurance is automatically cut to \$3,000, although he may have died from pneumonia, which had no connection with the increased hazardousness of his work.

Now that I suppose is fair enough, although I have always thought that it ought not to be done unless the death comes from something connected with the more hazardous occupation. For instance, if the hardware man, after going into fireworks, was killed by an explosion of fireworks materials, it would be perfectly fair to cut the insurance down.

Nobody has any quarrel with the principle explained above; it is the insurance companies' attempted application of it that causes the trouble. The effort always is to contend that the second occupation of somebody carrying insurance is more hazardous than the first, where in fact it isn't at all.

For instance, the case I referred to in the above paragraph. A man named Baily was in the dry goods business and carried \$5,000 insurance, based on the classification in which the insurance company (this was the Federal Life Insurance Company) had placed on dry goods. His policy contained the clause I have referred to regarding changing to a more hazardous occupation. He left the dry goods business and went into the furniture and undertaking business, and later was killed by being gored by a bull, which naturally was not one of the hazards of the furniture and undertaking business.

Nevertheless, the insurance company tried to fox out of paying the widow \$5,000 on the ground that furniture and undertaking was more hazardous than dry goods. They said he was entitled to \$3,000 only, but the lower court decided against them and so did the Appeal Court. The latter court said this:

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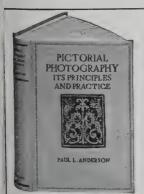
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There is no serious dispute, or even ground for dispute, about the law. If decedent actually changed his occupation from a less hazardous to a more hazardous one, his beneficiary can recover, under the contract here, only that sum of insurance which the premium actually paid would have bought under the rates of the defendant, which are referred to in this policy.

The evidence for defendant conclusively shows that a furniture store proprietor and an undertaker both fell into Class A, the same class that decedent was insured in, but that an undertaker who embalms takes a higher rating and falls into Class B. However, there is no evidence that decedent ever did any embalming; the whole of the evidence is to the contrary.

Isolated acts of occasionally driving a hearse and a truck, and of putting up an aerial for a radio (seemingly to his own house and thus inferentially for his own use), and of occasionally moving goods, and occasionally helping to unload goods, were shown; but none of these sufficed to change his occupation, which was that of a furniture store proprietor and undertaker without embalming duties, the rates and hazards wherein differed in no respect from those in which he was originally insured. These things were mere acts, as contradistinguished from occupation.

I confess that it does not increase my confidence in insurance companies to see them raising questions like this in order to get out of paying insurance policies.

(Copyright by Elton J. Buckley)

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A certain little boy had long expressed a wish for a baby brother. His mother finally advised him to ask God for one. He adopted the suggestion, and nightly asked God for a baby brother. After a time he became discouraged and announced that he should pray for one no longer. On Christmas morning his father took him to his mother's room, where two new baby brothers were awaiting his inspection. His first comment was: "Gee, dad, isn't it lucky I stopped praying when I did?"

The New England Convention

Boston, October 4th to 6th

More than 150 photographers attended the 28th nual meeting of the Photographers' Association New England at the Hotel Statler in Boston. hn H. Garo carried off the honors by being varded first prize in the Grand Portrait Class. ne second prize in the Grand Portrait Class went B. Boris, of Boston, for a portrait of a woman anding at a window—a beautiful piece of work. Ilvn Bishop, of Newport, Vt., won third prize for portrait of a bearded old gentleman-fine in pose d character. The first prize for a portrait taken means of artificial light was awarded Roger aul Jordan, of Portland, Me. It was for a rtrait of a young woman in a lace kimono, well sed and lighted. The best composition prize went Edwin Gore Dunning, of Stamford, Conn. J. W. odgers, of Boston, carried away the prize for the st bit of commercial photography—an interior owing a potter at work-an excellent bit of notographic work. The Winona School Scholarip was awarded A. G. Nakash, of Sherbrooke, uebec, Canada. The Garo trophy went to Paul J. 'ebber, of Boston, and the Schraft prize to Smith d Warren, of Boston.

The exhibition this year was, as a whole, one of e finest ever held at these annual conventions. he portraits were of unusual excellence. It would rather difficult to conceive anything finer than e group of pictures showing some of the interiors the millionaire palaces at Palm Beach, by F. E. eisler, of New York City. Another remarkably tistic group was that of Baden Grindle, of New ork City, each one of them as soft and delicate an aquatint etching. George E. Tingley had a markable group of landscapes, particularly a nset silhouette and a notable Winter scene. F. J. ordan, of Boston, also exhibited some very fine A composition group of photos by recimens. eorge H. Hastings, which took the prize at the 'ashington Convention of the Photographers' ssociation of America in 1890, attracted a good al of attention. The group illustrated some of e dramatic incidents in Tennyson's poem "Enoch



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Arden." The scene showing "Anna seated with he grief" was splendid. Mr. Hastings was the fire president of the P. A. of N. E., 1896-97. He i still active. It was interesting to note that 17 of the past presidents were present at this convention

President E. L. Byrd, of Malden, established record for addresses by a president by merel saying: "Now, we will get down to business, an that will be all there is for the President's address. Following this was a report by Secretary Georg H. Hastings, and then a talk was given by A. F. Cornish, of Rochester, N. Y., on technical demon stration of handling artificial lights in a photo graphic studio. During the convention a telegrar was received and read from the president of the P. A. of A. in Chicago. An hour later, while th story of the Convention was being written for Boston newspaper, a telephoto of President Alva (Townsend, who was in Chicago enroute to attenthe board meeting at Louisville, was received a the office of the Boston Transcript. One of th talks of the evening was given by W. E. Harknes on "Telephotography." Appearing on various pro grams has in no way spoiled Nicholas Ház, from the remarks which we have heard concerning hi talk on "Lines, Masses, Spots and Values in Build ing a Composition," a demonstration with model The banquet at the Hotel Statler on the closing dat of the convention was a most enjoyable affair.

The "Conditional Sale"

"You can have that cash register for \$300—siz twelve and eighteen months," the salesman offered "I'll take it," the photographer agreed.

"Of course there'll be the usual 'conditions' sale' agreement that we take on all time sales, providing that the title to the outfit remains in t

"No objection to that," the photographer corcurred, and signed on the dotted line.

Two months later the photographer's studi went up in smoke through no fault nor negligene of his, and when the first payment on the cas came due, the sellers demanded the amount thereo.

"The outfit was yours till paid for, then it was to be mine-now you've got no outfit to delive so I'm clear of my contract," the photographe contended.

"No-you're bound by the contract, regardles

of the fire," the seller retorted.

On this point the law is in favor of the selle "We are of the opinion the true rule is that the loss must fall on the purchaser; First, because his promise to pay the purchase price was uncol ditional. The article had been actually delivered and was being used by the buyer. There was n provision in the contract that the buyer was to b released from payment of the purchase more notes. The retention of title in the seller was mere security for the payment of the price. Sec ond. The buyer should sustain the loss, because the article passed under his dominion and control and if the rule were otherwise, the buyer would have no incentive to take care of the property says the Kansas Supreme Court in a case on th point.

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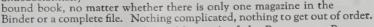
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Mr. and Mrs. R. J. Todd have moved into their new quarters, 708 Montgomery Street, Orville, Cal.

John Goldman's studio, at Asbury Park, N. J., was damaged to the extent of \$8,000 by the fire which completely destroyed the building.

John Laveccha has certainly been getting his picture in the newspaper lately! We noted particularly one picture of him giving a demonstration in portrait lighting. Oh, yes, the model was rather attractive looking!

J. Vincent Lewis, of Mansfield, Ohio, has pur chased the Bechtel Studio, in that city. Mr. Lewis aside from being very active in the photographic profession, is active in the Photographers' Association of America and the O. M. I. Association.

John S. Kopricky, of 199 Elm Street, Sharon Pa., purchased the Broadway Studio, located a 735 Broadway, Farrell, Pa., and has renamed the same the Elite Studio. After quite extensive remodeling and redecorating, Mr. Kopricky plan to stage a formal opening.

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(Bell Photo Supply Co.)
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The Majestic Studio, of Paducah, Texas, will ave a new home, and when completed it will be ne of the finest equipped studios in that part of exas.

What was formerly known as the Farrar & Iorstman studio, at 72 E. San Fernando Street, an Jose, Cal., will now be known as the Farrar tudio.

Peter Rackers is moving his photographic studio com the Golden Eagle Building to 212 Madison treet, Jefferson City, Mo., which he has leased for period of years.

Oscar Knudsen, Chicago representative of the lammer Dry Plate Company, writes us that the loy Studio, Milwaukee, Wis., have moved into neir beautiful new quarters in the Green Bay uilding. Many thanks, Oscar, for the little note. Ve certainly appreciate your thoughtfulness.

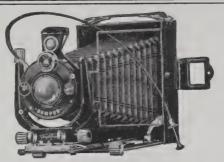
Edwin Smith and G. B. Emmons have opened a udio at 230 E. College Avenue, Appleton, Wis. oth men are experienced photographers and we ish them the best of good fortune in their iterprise.

R. A. Perkins has purchased the building forterly occupied by the Long Quality Shop, where e will open up a modern studio. Mr. Perkins is 1 experienced photographer, but for the past few ears has been engaged in farming.

L. W. Zuver, 74-year-old photographer of Butler, a., died in the Butler County Memorial Hospital iter an illness of almost two years. Mr. Zuver is rrvived by two daughters. Funeral services were ald Saturday, October 8, at his residence.

At the recent meeting of the Triangle Photogiphers' Association, L. G. Hornich was elected on he Board for three years; F. R. Altwater, comercial photographer, for three years; A. H. Diehl, ir three years, and Mrs. Leila D. McKee, for two ears. Officers elected were: M. W. Wade, oungstown, president; F. R. Altwater, viceesident, and Mrs. Leila D. McKee, secretaryeasurer

After attending the New York Convention, Mr. id Mrs. Joseph Shrader, of Little Rock, Ark., sited a son in Mt. Vernon, N. Y., and then on to ouisville, Ky., to visit Mr. Shrader's brother. Thile there they narrowly escaped severe injuries hen the automobile driven by Mr. Shrader's other skidded on the wet streets in Louisville two lys after their arrival in that city. Mr. Shrader is been under the doctor's care for over a month a result of having a broken collar bone and many uinful bruises. Mrs. Shrader, however, escaped ith just a few slight bruises.



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PRICE includes three single metal plate holders and a film pack adapter. These Cameras take regular 2½ x 3½ and 3½ x 3½ film packs. Send in your order at once with remittance covering entire amount or send in one-quarter of full amount with order and we will send C. O. D., for balance. Ten days trial allowed. If not satisfied after ten days return, and we will refund your money.

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Photographic Art Secrets

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With a General Discussion of Processes and 105 Illustrations

HE experience and the success of Wallace Nutting in the field of practical photography has no parallel in this country. In planning the present book, he has generously revealed the secrets of his various processes, aiming to include not only the usual matter that an amateur would like to know, but to go particularly into those details which have enabled him to get his more beautiful and rare subjects.

CONTENTS

Is Photography an Art? Camera, The Ground Glass, The Tripod, The Lens, The Shutter, The Focus, The Swing Back, Exposure, The Time of Day, Latitude from the Equator, Light on the Subject, Movement of the Subject, The Plate, Composition, Animal Pictures, Outdoor Pictures of Persons, The Illustrations of Stories, The Borderland of Mystery, The Merit of Defects, Moonlight Effects, The Illustration of Estates, Commercial Pictures, Moving Pictures, Flower Compositions, Photography in Colors, Dark Rooms, Lantern Slides, Retouching, The Choice of Themes, Printing Processes, Display of Pictures, The Carbon Process, Broader Applications, The Truth and Photography, Good Hunting Ground, Canada, Other Parts of America, Europe, Africa, Meeting Troubles, Notes on Pictures, Gardens.

Price, \$3 00, postpaid

FRANK V. CHAMBERS 636 S. Franklin Square. Philadelphia A meeting of the Fox River Photographers' Association will be held Thursday, October 20, at the Garrett Studio at Oshkosh, Wis. Members of the Association will be pleased with the unusual program which has been arranged for them.

Announcement has been made that Mr. and Mrs. J. E. Woods, of Falls City, Nebr., have purchased the Davis Studio, at Wilber, Nebr., about 100 miles northwest of Falls City. Mrs. Woods has been employed at the Martin Studio for the past three years and was formerly employed at the Oswald Studio, of Falls City.

John Johnson took possession of his quarters in the Carman-Christensen block, Detroit, Mich., where he will have a far better equipped studio than he previously operated. New lights of all descriptions have been added besides an automatic enlarging machine and numerous other apparatus which tend to give to his clientele much better service.

The sixth year of the Cleveland Photographic Society started the evening of October 7 at the society headquarters at 2073 E. 4th Street. A lecture class, planned for Wednesday evenings in addition to the regular courses, will include travelogues and special demonstrations. Salon and exhibition work, as well as all the fundamentals of photography, are on the curriculum. Portraiture classes will receive supervised practice work.

Minneapolis newspapers have certainly been giving the Minnesota Photographers' Association 100 per cent publicity, judging by the clippings which have reached our desk. More power to the officers of the M. P. A., as it is, no doubt, due to their efforts that the newspapers of Minneapolis have given them such wonderful support. John R. Snow, Tom Halldorson, A. A. Chilcote, Clarence Stearns, Florence Gruye and John Laveccha were some of the celebrities in attendance at this convention. Clarence Stearns served as toastmaster. We feel sure he performed the duty in his usual clever manner.

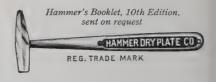
During his five years of art work in Medford, Ore., B. R. Harwood has specialized in commercial photography, delivering a class of work that has characterized him as an expert in his line. Besides doing general portrait work, he wholesales postcard scenes of Southern Oregon. Much of the work of Harwood's Studio pertains to civic and public enterprises as well as individual improvements, and the studio is replete with reproductions of many of the large buildings in that community. Mr. Harwood had personal supervision of all the photography used in illustrating the Jubilee edition of the Daily News, and he is the only local photographer furnishing scenic pictures and Southern Oregon and California views to the Woolworth chain of stores.



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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

OL. XLI

assified Advertisements .

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Editorial Notes

Taking Orders

The employee who cannot take orders accefully and willingly, who does not admit at it is part of his job to receive orders id carry them out, has no place in a studio at is well managed. Only a Bolshevik clines to acknowledge the right of anyone give him orders.

The young assistant who does not know by to take orders will never be a success an employee, and since he who has never arned to take orders will never be able to ve orders, he will never be a success as employer.

Taking orders is not an indication of inriority. The man who takes them may a better man than he who gives them. he man who knows how to accept and carry out orders in the right spirit is a better man than he who knows no better than to give orders in the wrong spirit.

The photographer's assistant who wears a chip on his or her shoulder and who is always anxious to show that he is as good as anybody, is wasting energy in trying to prove what needs no proof. Unless you can accept orders properly you are not as good as the man who gives them.

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The Meaning of Figures

We like to pat ourselves on the back and tell ourselves what a wonderful country this is of which we are citizens. It is a country of big figures in every business connection. Sometimes I wonder whether these big figures are all of them worth boasting about.

It is said that last year we chewed six billion, seven hundred and thirty-two million sticks of gum in the United States. Statisticians may take those figures and estimate the number of upward thrusts of the human jaw used in extracting the nourishment from all that chicle. Some one may estimate the horse-power used based on a force of ninety pounds to the bite, as the dentists estimate it. There may be an effort to determine whether all that power properly used would be sufficient to erect a monolith

as large as the Wrigley Building, with chewing gum as mortar. Some one will tell us how nearly all that gum would come to filling the Yale Bowl or the Yankee Stadium, and there will be a diagram showing how many times around the earth the gum would go, placed stick to stick, endwise.

It may be a fine thing to have big figures to show in the form of records or statistics, but not always do they mean important transactions.

There are photographers who think that if the receipts of one year exceed by a large amount those of the preceding year, they have made a big gain. They measure their advance by the gain in receipts. Some of those photographers are moving toward failure despite their increasing volume of business. They are making less money with bigger volume and they don't know it because they don't make the right application of figures.

It is not the photographer who takes in the most money who makes the largest profits. He may not make any profit. His business figures may simply mean so much gum chewed. Before accepting the figures of the business as indicative of big success, we should apply the acid test and learn just what the facts are.

Big figures are not of themselves anything to boast about. Let us consider the meaning of them before we begin to shout.

N.

Exit the Clothes Moth

The insects of the United States take a toll in damages to home and industry of two billions of dollars—Liberty Loan magnitudes. A lot of this damage comes from the clothes moth, a matter of a few millions, and in this the photographer has some interest on account of upholstery, rugs, carpets and draperies in the studio, as well as in the home.

Researches for four years at the Mellon institute of Pittsburgh have led to some very definite conclusions, and they advocate the use of the cinchona alkaloids and their derivatives as a moth repellant. They are without odor, and adhere to the materials treated. They can be put on evenly like a dyestuff, and do not dust off, nor affect the physical characteristics of the materials treated. The chemicals are soluble in water or petroleum naphtha and are economical.

The "dry" solvent, petroleum naphtha of a special heavy type, is so volatile that it quickly evaporates and it has great creeping power—that is, its capillary attraction is such that it creeps into the seams and joints before evaporating and depositing the alkaloid. There is no more fire hazard that kerosene. Carbon tetrachloride may, however, be used as a solvent which is absolutely non-inflammable.

The treatment is by immersion or spray ing. If infested with moths, these are destroyed and new moths will not re-ente the treated material. We are told that the process has had practical application in drecleaning, more than 4,000 gallons having already been used on fabrics which can be guaranteed to be free from moths afte treatment and immune in the future.

2

Middle Atlantic Convention

Due to the National Board taking the sam dates as originally selected by the Photogra phers' Association of the Middle Atlantifor their 1928 Convention, it has been necessary to make new arrangements, and Apr 16, 17° and 18, 1928, have been chosen be the Middle Atlantic States for the Convertion to be held in the Benjamin Frankli Hotel, Philadelphia.

President Grant Leet has been givin unusual attention to the details of pullin off a successful convention, and as many of the ideas are novel and new, we will refrait from announcing them until a later date.

But, so that you will not forget, please mark your calendar for April 16, 17 and 1928, for the Middle Atlantic States Corvention, Hotel Benjamin Franklin, Philade phia, and make preparations for sendir three of the best pictures you ever made.



JOHN H. GARO

First Prize in Grand Portrait Class, New England Photographers' Convention

Coal Gas and Photo Paper

The news of the death of an aged inventor, by many claimed to be the original maker of the gas mantle, brings to mind some instances of deterioration of sensitive materials which were traced down definitely to the effect of gas lighting systems.

Paper for Cirkut camera printing in fifty and one hundred foot rolls was stored in a mezzanine over the office of a store. This was lighted by a series of Welsbach units, which, when not needed, were put out and could be relighted instantly by a little pilot gas jet burning constantly in each unit. These units were, of course, fairly near the ceiling of the store.

The soft grades of paper were criticized a number of times, but the hard varieties seemed unimpaired. The stock changed quickly because of a brisk Cirkut trade, but emulsion numbers showed that some rolls were all right and others quite seriously fogged when operated under the same conditions.

There had been a distinct impression of lack of ventilation in the balcony and it was decided to change the storage point, when the trouble and complaints went away automatically. Evidently the gas fumes, perhaps partially consumed by the mantles, were rolling along under the ceiling and by continuous absorption in the paper packages, brought about the premature aging of the stock. Illuminating gas is a composite mixture and its accumulative effect is known to be bad, and probably some sulphur gas traces are present.

In general, the sensitive materials of the photographer should not be stored in the dark-room, where there may be chemical fumes from the acid fixing baths, and storage near redeveloping baths of sulphide of soda will always raise havoc. The proper place is where it is moderately cool and away from dampness. Very hot places should be avoided. Business caution demands that plates and films be purchased in quantities large enough for economy and small enough

to insure the use of moderately new emulsions at all times.

When all is said and done, the photographer of today is infinitely better off than his older brothers in pioneer days, with their silver baths and messy dark-room apparatus, to say nothing of the black fingers which indelibly marked him as an artist of the camera. The long datings we get on sensitive materials of today are a tribute to the untiring research of the photographic chemists who have worked through years to bring about this condition.

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When You Move Your Negatives

We hear much from time to time about the ownership of the negative, and occasional controversies that come up over this well-established principle. The custom, quite universally accepted by long usage, here and in England, is that the ownership resides in the photographer, unless a contract is made to the contrary.

We publish an advertisement which appeared recently in a prominent daily newspaper, which is of interest because it bears on the universal custom and, in addition to emphasizing this fact, capitalizes the situation by calling attention to a move to another studio location. This studio offers to sell the negatives to any customers who may desire them, and offers reduced rates on prints, over the limited period before the exodus to the new stand. We give the text of the advertisement in full:

BUY YOUR NEGATIVE! STUDIO MOVING

Before moving on November 1st to our new studio in the New Bank Building, 1018 Hypo Street, WE WILL SELL all negatives made before September 1st, 1922, keeping all others.

Special reduced prices on duplicated pictures from your old negatives until October 15th.

Alexander Studio

Present Location

1927 Broadway Street-Phone Main 6900

"While you are about it, get a good picture."



MINYA DUHRKOOP

HAMBURG, GERMANY



MISS I. DEAL TELLS HOW TO KEEP UP THE MAILING LIST

Is there any one of the small points in selling more important than remembering the customer's name? And for those of us not naturally gifted along that line, is there anything more difficult? She is one of fifty to us, but to her we stand out as associated with the studio, and she cannot understand why she is not just as prominently featured for us. Therefore it behooves us to learn to memorize names and to associate them with faces.

There are a lot of schemes of "association" for the assistance of those with poor memories for names, but we have always considered the cure worse than the disease. For instance, suppose we have a customer named Mrs. "Marks." What would instantly occur to the "association" experts? "Trade-marks," of course. According to them you would associate the two words in your mind and when she comes in again you would instantly think "trade-marks, aha!" and going up to her you would say smilingly, "Good morning, Mrs. Marks."

All very well, if you follow out the prescription as ordered. But we have a fatal premonition that we would bob up and say, "Good morning, Mrs. Trade," and the situation would be in worse shape than if we did not assume we knew her name but employed the age-old devices of getting her to incriminate herself in some way so that we could recall it—even if we had to ask her to spell it!

We can't dwell too much on this point of *learning* names and faces. We are dealing with human beings, and there is nothing so valuable to us as the personal touch. Let's practice this consistently. And, Mr. Photographer, don't assume that it is enough if your *receptionist* remembers the customers'

names. You are likely to bump into a customer on the street at any time, as well as in the studio, and she will expect you to know her name. In fact, she will resent your forgetting it far more than the receptionists' similar error of omission, because you as the studio owner and the man who took the actual negatives are more important in her eyes.

When we know a customer's name and can use it freely, it is comparatively easy to lead the conversation around to the point where we discover the names and respective approximate ages of other members of the family. This, again, is invaluable to us, if we use it. We have heard so many receptionists indulging in idle, aimless chit-chat with the customers, intended of course to give an air of informality and ease to the occasion that will render the selling easier. This is all right in its way. But how much better it would be to guide the small talk in such channels as will give us some actual information to work on in the future-and at the same time give the customer a chance to talk about the thing nearest her heart her family. There is nothing unwise about asking right out:

"Haven't you some children, Mrs. Raymond? Mr. Blank takes adorable kiddies' portraits."

If Mrs. Raymond has she will probably give you some idea of their ages and sex in her reply. It is very seldom that a customer says barely:

"Yes, I have children, but I don't need any pictures of them now."

If she does, you had better go cautiously. But she is much more likely to say, even if she refuses your tacit offer, something like this:



Thirty-five thousand attend first International Polo Match at Westbury, L. I., which American Team won by 13-3. C. Langer of the *Fotograms* with Hammer Press Plate shows a part of this happy crowd after the game, waiting around gates of special trains.

"Yes, I have a little boy of seven, but I had his picture taken at B——'s not very long ago. And my older son is just at the age when they scorn pictures, you know."

This may look like a dose of cold water, but to the alert receptionist it is a real opening. She says:

"Of course if you have just had the younger boy's photographs made you won't want others for a few months, though youngsters of that age change very fast. I'll put his name down, though, and let you know if anything special comes up that I think would be particularly nice for him later on. What did you say his name was?"

Mrs. Raymond didn't say, but she does tell her in answer to the direct question, and little Miss I. Deal continues:

"The older boy sounds interesting. Sometimes at that different age we get our very best results. Mr. Blank has a knack of handling them and they forget their self-consciousness and their resentment at a transaction they would really enjoy anyhow

if their dignity didn't demand that they label it 'girlish.' Boys are great sport. We like them here."

There is a speech calculated to warm any mother's heart. The older boy's name goes down, too, for future use, and Miss Deal gets back to the point at hand, saying:

"Well, when we have selected the proofs you like best and finished up your work, I don't think that there will be much doubt that the rest of your family will want their photographs sooner or later. I'll keep in touch with you on it. Now, about these . . . etc."

Keeping Up Your Mailing List

When Mrs. Raymond has selected her proofs and the desired finish, has paid her deposit and gone her way, what does little Miss I. Deal do with the two names she has jotted down? First of all she carefully adds to Mrs. Raymond's card in the mailing list—oh, yes, all our regular customers should go in the mailing list—the names and ages of her sons.

Then she is ready to cross-file. She makes out another card under the "Raymond" name, puts the address and the two boys' names on it, with the data concerning each. This card then goes in a file labelled "prospects." The most significant part of this filing is that the card is not alphabetically filed, but is put into a compartment bearing the name of one of the months of the year. Before she files the card, Miss Deal decides in her own mind about how much time should elapse before she calls up or writes Mrs. Raymond to try to get one or both of the boys in. She figures on school holidays, etc. Then when she decides, the card goes in under that month.

Thus, at the beginning of each month, Miss Deal has a number of prospects to work on. Those of you who have never tried this system would be surprised at what a help it is. It gives your receptionist far better prospects to get in touch with you than with perfect strangers, who may perhaps never have heard of your work and have to be sold on the whole proposition. And it keeps her interested in getting names from her customers. She knows that if that file gets low she is slumping.

You know it is the consistent effort that succeeds in a studio as anywhere else. Not every customer will coöperate by disgorging names and data promptly and agreeably. But if you keep at it, enough of them will help to make your prospect file a big feature of your routine.

Getting Names from Your Clients

If your receptionist is clever she can also get names of friends from a satisfied customer. This should not be done until the finished work is delivered. Then, when the customer is raving about her work, is the time to say, as little Miss Deal does:

"I'm happy that you are so pleased with your work. I knew that you would be. I tell you what you might do if you care to. You know, we don't advertise very much, preferring to get our reputation from satisfied customers. I'd like you to give me the

names of one or two friends of yours who would appreciate our type of work, and I will put them on our mailing list. Perhaps some time they will be very glad to have Mr. Blank make their portraits, too."

This does not sound as if you intended to annoy them in any way, and it does not seem to place any responsibility on the customer, who usually accedes to your request. If she does not, you have at least phrased your request in such a dignified way that she can scarcely be offended. You know, this is psychologically true. It is always harder to refuse a request than to accede to it. Witness the articles many people buy in shops—things that they don't want at all, but didn't like to refuse.

This much is certain, you can build a better mailing list and file of prospects from individual and highly selective work like this than from blue books or telephone directories or lists from listing agencies. The name of your satisfied customer, used in a letter or over the 'phone, gives you the immediate attention of the new person who perhaps does not yet even know of you. You are definitely *placed* and your letter is not thrown away unread or the receiver banged down before your message has gotten across.

You have to be very careful to speak always with an air of assurance about your studio's work—to inspire confidence but not to *boast*. There is a definite dividing line between what inspires confidence and what inspires only annoyance, amusement, or resentment. The young fellow said proudly to his new girl:

"I've had this car for years and never had a wreck."

To which she responded none too amiably: "You mean you've had this wreck for years and never had a car!"

Getting Deposits

You note that a while back we spoke of the customer's *deposit* at the time of her order. We believe most firmly in the custom of obtaining a portion of the total amount due at the time the order is placed. This, of

course, is in addition to the regular deposit or "camera charge" paid at the time of the sitting. If you have never asked the customer: "Now, how much of this amount do you wish to pay now?" you will be surprised how easy it is to get part and often all of the amount due at the time the order is placed. Many expect to pay it—many would just as soon pay some of it as not—and the others who do not wish to pay it we recommend not forcing to do so.

It has many advantages. It is just so much ahead for you, and it reduces the amount the customer has to pay upon the final delivery of the work, thus making it easier to sell her additional frames or a print or two—perhaps a colored print—that you have made up on speculation. If she still has the entire amount left to pay for the original order, she is less likely to feel able to invest in the additional attractions, no matter how much she may admire them.

A blank check book is a handy object when the order is being placed. Many a woman will say:

"Why, yes, I'd just as soon pay some now, but I haven't much money with me and I left my check book home. I'll send it in tomorrow, if you like."

Produce the blank check book. A check in the hand is worth sixteen promises. It isn't given so lightly.

"Tommy," ordered the father, "come into the woodshed with me."

"You ain't going to spank me, are you, Dad?" asked Tommy, tearfully.

"Didn't I tell you this morning I'd settle with you if you went swimming again!"

"But Dad, I thought you were only joking, like when you told the butcher you'd settle with him!"

Next time we'll give a little time to the weight problem called "raising the order."

What Is a Good Photographer

C. H. CLAUDY

A letter from a young chap about to go into the photographic profession for himself asks this question: "Just what is a good photographer? I want to be one, but so many different men, in so many different lines of photography, all are so successful, that I am puzzled as to just what to strive for as 'goodness.'"

On the face of it the question seems somewhat puerile. But when you try to answer it, it isn't so easy. To say that a good photographer is one who takes good photographs is to beg the question; it is like saying that a good man is one who is good. Of course a good photographer has to make good pictures, but that merely pushes the question back by one definition—what are good pictures? Obviously, not merely pictures which are good! We'll never get anywhere, trying to define anything in terms of itself.

There are good commercial pictures and good portraits, good portraits which are

sharp and glossy and pingpongish, and good portraits which are large and fuzzy and expensive. If they are all "good," the term is of no use in answering the first question.

So it seems we have to begin by saying a good photographer makes successfully the kind of pictures which he can sell. Any photograph of any person which that person wants to buy, own and give away, is a "good" photograph. It makes no difference that it may not be "good" by some other standards. Pictures are judged by those who buy them, not those who make them.

A good photographer is obviously a good business man. A good business man is honest, efficient, has a first-class credit, pays his bills, is prompt in meeting his obligations and can inspire confidence in the public. No photographer, who cannot do these things, is "good," though he make the prettiest of portraits.

A good photographer is a humanitarian. No "good" photographic business was ever built on a one man basis; it cannot be done successfully—that is, to make much money —without help. And no one can have the best help for the normal amount of salaries —necessary accomplishment if one is a "good" businessman—without one treats his help like human beings. I know an office where a girl is docked if she is sick, and fired if she is ill very long. I know another one where a girl is fired if she isn't prompt, but carried on the pay roll through illness and treated like a human being when she is well. The second office gets twice the work for the same money that the first one does.

A "good" photographer has to be a keen judge of human nature. He makes his money out of pleasing the public. photographs were all judged by their truth telling, he wouldn't last a month! He has to flatter, not only in his pictures, but in his relations with his customers. I don't mean that he has to greet every lady with "Good morning, Mrs. Brown, how beautiful you are today!" But he has to extend to them the flattery of attention, the flattery of deference, the flattery of prompt work and promise keeping. He has to be able to judge his customers, as to what he can and cannot do with them. Mrs. Dowager will have what she wants, whether it is suitable or not-Mrs. Bride can be led to have the proper thing made, whether it is what she wanted when she came in or not. It takes tact to do it, and tact comes from an ability to judge human nature.

The "good" photographer will cultivate a simple, easy manner, and have a likable personality. No business can succeed in these days without friends. No business can make friends without being friendly. Good goods, fair prices, fair treatment can be had a hundred places—to stand out in the minds of the public, you have to do something else than subscribe to the common essentials.

The "good" photographer will have a large fund of humor and common sense. Photography is by no means the easiest of games to play. One is working with intractable materials on the one hand and crochety humans on the other. Unless a photographer can see the common sense side and the human side and the funny side of the contretemps which will arise, he will not be able to keep a sane viewpoint, an essential in running any "good" business.

There, Mr. Inquirer—it isn't a complete answer, but it goes part way. A "good" photographer is one who makes suitable pictures for his clientele, is a good business man, a humanitarian, a keen judge of human nature, has a likable personality, and much humor and common sense. Given these, and he can hardly fail. Without some of them, he may get along—without all of them he can hardly make a distinguished success.

If you don't believe it, ask any successful photographer!

Master Photo Finishers Meet in Buffalo in November

With an outlook for a record breaking national attendance, the Master Photo Finishers of America are laying the most pretentious plans for making their coming Buffalo Convention the greatest gathering of their Association to date. The Fifth Annual Convention is being promoted as "an Educational Convention" and just a glance at program assignments shows that practically every angle of commercial photo finishing, from advertising and sales to the delivery of the finished work, will be covered by leaders

in the industry who are nationally known for special success in the particular branch which they will cover from the platform.

Many of the talks covering various angles of Photo Finishing production will be fully illustrated with lantern slide illustrations. One such notable address will be that of David S. Merriam of the Pako Corporation, Minneapolis, who will explain production as handled in what many consider the most modern Finishing Laboratory in the country. Mr. Merriam will cover Pako sales and

indvertising methods, the application of modern appliances in production, as well as advantageous arrangements for print sorting, checking and the like. Horace K. Atkins, of Middleboro, Mass., will cover the same field showing how the modern plants of New England operate and also illustrating his address with numerous slides specially prepared for the occasion. The pro-

S. U. Bunnell, of San Diego, is coming to Buffalo to tell how quality is the *priceless ingredient* in building a real Finishing Service. S. C. Atkinson, of Regina, Sask., will tell how his firm works its field for every last bit of business obtainable and how it holds the same by finding ways to keep the dealer interested in his photographic department all year round. This year's program will be









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Guy A. Bingham Exec. Mgr. Rockford, Ill.

gram shows that others will cover the problem of stimulating retail sales, how to successfully combat unethical competition, as well as the profitable use of trade specials as a winter fill-in. L. William Gillette, of the Gillette Camera Stores, New York City, will advise how modern business methods can be better applied in the Photo Finishing industry, and is well versed to do so in view of his firm's record in building a healthy business in a field not over ethical nor a model for good business methods.

noticeably void of an over amount of organization chatter and in its place the Convention attendants will be invited to throw their pet problems into the ring. True—there will be a certain amount of consideration given a few constitutional revisions which seem necessary and also very important will be some resolutions vitally affecting the entire industry which the Board will probably see fit to offer to the Convention for discussion and vote.

With Buffalo located right in the heart of



Convention Assembly Room, Hotel Statler, Buffalo

the Master Photo Finisher's membership territory, a large per cent of their membership of 1378 will probably be in attendance. With the exception of the large membership on the West Coast, most of the members of the Association reside within a night's ride of Buffalo. Tours are being planned to take delegates over to Niagara Falls, some going each of the four mornings. Convention sessions held during the afternoons only. On the evening of the first day is planned the usual Association Banquet and Dinner Dance, the second evening will be open and the third evening will occupy itself sponsoring the Association Ball. Many who have not seen the Falls artificially lighted by night, probably will spend the second evening of the Convention period for viewing this spectacle. It is presumed that others who have never visited Rochester, will take the opportunity of stopping over there for part of a day either going or coming from the Convention.

The Manufacturers' and Dealers' Exhibit promises to equal, if not exceed, that of the Boston Convention last year. Four days after announcement and invitation was issued to Manufacturers and Dealers, over three-fourths of the available space had been reserved. Among those who to date have signified their intention to exhibit this year are:

Ansco Photoproducts, Inc.
Pako Corporation.
Eastman Kodak Company.
S. L. Hendricks.
Master Photo Dryer Company.
Defender Photo Supply Co.
Gevaert Company of America.
Haloid Company.
Engel Art Corners Mfg. Co.
Agfa Products, Inc.
Sprague-Hathaway Co.

Convention excursion fares by the Certificate Plan will be in effect from all points in the country, excepting. Western Canada. Those residing in this territory should buy tickets to the nearest rail point in the States and then purchase tickets to Buffalo. The

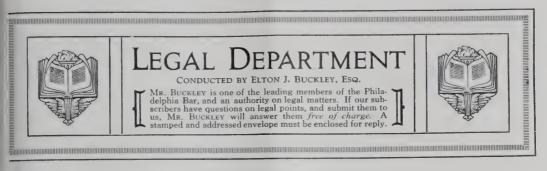
Convention excursion rates will allow you to purchase a half-fare return ticket, providing you secure a Convention Certificate from your local railroad agent when buying full fare going ticket. You must bring this Certificate to Buffalo in order to benefit from low Convention rates. The ultimate success of this plan depends upon our securing at least 250 Certificates. We have had no trouble in securing the necessary number at recent conventions.

You may be a real success in your business, but the information which can be gained at a Convention such as will be held in November at Buffalo certainly will insure



Hotel Statler, Buffalo

you a greater success in the year ahead. You need to get away from your business for a while, each year, in order to get the proper perspective of possibilities. No one at Buffalo will probably be able to run your business better than you, but many will be able to show certain points of advantage covering this or that department of the same. The business of Photo Finishing, whether retail or wholesale, is rapidly changing complex these days, both as to sales methods as well as in production. Every progressive Photo Finisher should plan to attend the coming Convention, both as a pleasant vacation as well as for its wealth of business and technical education.



The Worst of Leasing from Tenant instead of from Owner

Here is a phase of landlord and tenant raw about which I don't remember to have written, certainly not for many months. The point is what rights the occupant of a business store or building has when he got his lease not from the owner, but from a tennt of the owner. In other words, when he is a sub-tenant instead of a tenant.

The following is the summary of a case which comes to me from Pittsburgh, Pa.:

- 1. A is the owner of a large business building. He leases it entire to B, and B divides it into stores, rooms and storage places and rents one of these to C and another one to D. The leases of C and D are, of course, from B.
- 2. B rents to C a space in the center of one of the floors, together with the right of egress from this space to a common driveway at the back.
- 3. B then rents to D all the space on the same floor not used by C, forgetting or ignoring the fact that he had given C a right of way to the outside over the space now rented to D.
- 4. In the lease to D, B agrees to allow D to place various improvements or fixtures on the premises and to take them with him when he goes. Ordinarily, these improvements, being on the premises leased by A to B, would have been attachable for B's rent to A, therefore B agrees to get from A an agreement that he will not hold D's fixtures and improvements liable for B's rent. This release B does not get.
 - 5. D installs certain improvements in

his space to the value of several thousand dollars.

6. B finally defaults in his rent. A cancels the lease and puts him out. Then A in his own right makes leases with all the tenants except D as the new landlord. D will not sign a lease, since A requires him to take a smaller space than that called for in his original lease from B and to pay more rent. A submits the lease to D, calling for different terms than those called for in the original lease. In this lease A asks for payment of water rent and heat, neither of which were called for in D's original lease. He also permits D to sublet, but with the provision that should the subtenant engage in any occupation conflicting with any present or future tenants of A that the lease be voided, and that A shall be the sole judge of the matter. D's original lease calls for the right to renew his lease for a period of five years at his own option. A declines to permit D to have that option. D, rather than be bled, as he thinks, will not sign and talks of offering A the payment of his month's rent in gold on the date on which the rent is due and let the courts decide whether he should be obliged to accept A's new lease, which will work a hardship.

The problem, of course, is whether D can legally stand on the original lease he got from B, which appears to be much more advantageous than the one A is willing to give him.

The answer is that D cannot stand on the lease he got from B. Right here is one of the weaknesses of renting from another tenant instead of the owner. When you rent from a tenant and not from the owner, your holding is subject to the original tenant's holding. When the latter's lease expires, so does yours, because a tenant obviously cannot rent premises beyond the time he holds them himself.

Or if the original tenant loses his lease in some way, as by failing to pay rent, as in this case, you go out with him for the same reason—a tenant cannot rent to another beyond the time of his own holding.

Therefore, as B has lost his own lease, hi lease to D is ended and D had better make up his mind to it. He can tender rent to A in gold or radium—it will not help him.

Another thing. B gives D the right to tak his fixtures and improvements with him. Homay not have had the right to do even that If, for instance, A's lease to B provided tha all improvements made to the premise should remain behind when the tenant left B would have no right to provide otherwise in the lease given by him. Here again B' leases to his tenants can go no further that A's lease to him.

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ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

National Board Meets in Louisville, Ky.

One of the most momentous meetings of the Board of Directors that has ever taken place in the history of the P. A. of A. was held in Louisville, Ky., October 10 and 11.

At this meeting it was decided that the date of the annual Convention should be changed and held in the spring months hereafter, and that the Forty-sixth Annual Convention be held in Louisville, March 27, 28, 29 and 30, 1928. The action in changing the date was taken only after a questionnaire had been sent to the 800 State Chairmen and the replies showed conclusively a desire for a Spring meeting. The Manufacturers' Bureau had taken a similar vote among their members with the same results.

The slogan that has been decided upon for the Convention is "A Business Building Convention with a Touch of Southern Hospitality."

Director Will H. Towles and George W Harris, Chairman of the Board of Trustee of the Winona School of Photography, wer present and gave a most interesting repor of the School activities. It was decided that a committee be appointed immediately t study ways and means whereby the School could be financed and endowed so that th School would be put on a permanent basi and its scope of activities would be widel increased. It was also decided to appoint committee to study immediately the revisio and extension of the curriculum of th School and particularly the possibilities o establishing a course in Illustrative Com mercial Photography. Director Towles an Secretary Vinson were requested to emplo an architect to draw plans for the possibl remodeling of the School.

A number of other activities were decide

Towles' Portrait Lightings

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on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

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upon. One of the most far-reaching will be the new Photographers' International Service Bureau. This will be a service designed especially for the Commercial Photographers whereby, if a member secures an order for the photographing of an installation of machinery or the construction work on a building in some other city, it can be handled through this Service. Under the chairmanship of Charles Kaufmann, the committee was directed to meet shortly and work out the details of the rates and commissions that the photographer can charge for this service. It is expected that this committee will meet in Cleveland within a very short time.

The above service will be modeled somewhat along the lines of the work of the Florists' Telegraph Delivery Association, which has grown tremendously in the past few years, until now it is doing a business of over \$5,000,000 a year.

Another activity that was authorized is that of a Copyright Information and Protection for our members. The Secretary was authorized to have standard release forms printed that the photographer could use in securing the release for publication of photographs made of models, etc., also release authorizing magazines, newspapers, etc., to publish photographs.

The Budget of the Convention for 1928, as well as the activities of the Association for next year, were approved by the Board of Directors. Secretary Vinson reported that the Forty-fifth Convention, just held in New York, showed a profit of over \$3,300.

The following members of the Association were present at the Directors' meeting:

Board of Directors-Alva C. Townsend, Lincoln, Nebr.; Charles Aylett, Toronto. Ont., Can.; John R. Snow, Mankato, Minn.; D. D. Spellman, Detroit, Mich., L. C. Vinson, Cleveland, Ohio; James W. Scott, Baltimore, Md.; Paul E. True, New York, N. Y. Committees—George W. Harris, Washington, D. C.; Clarence Stearns, Rochester, Minn.; Charles D. Kauffman, Chicago, Ill.; Will Towles, Washington, D. C. Guests-Miss Jeanette Bahlman, President, Missouri Valley Association, Kansas City, Mo.; Mrs. Leah B. Moore, President, Southeastern Association, Memphis, Tenn.; August Heinemann, President, Chicago Portrait Association, Chicago, Ill.; J. A. Glander, President, Wisconsin Association, Manitowoc, Wisc.; J. C. Rieger, President, Louisville Photographers, Louisville, Ky.; James M. Caufield, Louisville, Ky.; H. Hesse, Louisville, Ky.; F. E. Gatchel, Louisville, Ky. Manufacturers' Bureau-Nelson L. Bulkley, Columbus, Ohio; Clint Shafer, New York, N. Y.; Phil Kantro, Portage, Wisc.

The Convention will be held in The Armory, which has 53,000 square feet. This will permit the Manufacturers' Exhibit and the Picture Exhibit to be held all on one floor and in the same auditorium. The demonstrations and talks will be held in the same building in a lecture room seating 1,000. The headquarters of the Association during the Convention will be at the Brown Hotel.

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The Price Cutter's Profits

FRANK FARRINGTON

When we see a photographer, who seems to have the idea that price cutting cuts a short road to big business, we always suspect that photographer of lacking real business ability. Lopping off the profits may increase sales, but it cannot build up a big business, because no business can grow big without producing profits with which to promote its growth.

Do you remember the popular song about the caretaker's daughter? It might be paraphrased to run, "Who takes care of the price cutter's profits when the price cutter's busy cutting prices?" And the answer is "Nobody." When a photographer once develops the habit of getting business by cutting prices, he finds it difficult to get out of that habit. It has unfitted him for getting business in any other way. Price cutting is an insidious and a dangerous habit.

As a buyer, the photographer realizes that when a salesman comes along and is ready to cut prices on card mounts or on paper or something else, there must be "a nigger in the fence" somewhere. That salesman and the house behind him count on making up in some way for what they lose by cutting the price on certain items.

The photographer's patrons may not fig-

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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc.
(Bell Photo Supply Co.)
606 Wood Street, Pittsburgh, Pa.

e it all out that when they get a cut price ere must be a cut in quality, or a making on some other class of work. They may It care, just so long as they seem to save oney. But cut prices here must mean ther a loss of money or else a compensatg elevation of prices elsewhere.

It is easy enough to declare that additional dume of business will make up for the wer ratio of profit due to price cutting, t will it? Or will the price cutter simply taking the fallacious position of the old ple woman who paid 25 cents a dozen for ples, but could afford to sell them three for nickel because she sold so many of them! When a price on a class of work is cut to point where it returns no profit, the more that work the studio does, the worse off e photographer is. Price cutting on a rtain item in a studio is not like featuring leader in a store, where customers who ly the leader will also be likely to buy mething else that is sold at full price.

Attracting studio patronage by featuring leader simply makes it harder to keep the isiness on a paying basis, unless there is a renuous and usually unwelcome effort to duce people who come, attracted by the it price, to buy something better in its ace. And that same effort and the same Ivertising expense would probably help the isiness more if expended in developing emand for a profitable type of work.

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L. H. Frost, of Ranger, Tex., has opened a studio in Comanche, Tex., and will continue to operate studios in both places.

After selling his studio in Newkirk, Okla, several months ago, C. E. Millard has purchased a studio in Siloam Spring, Ark.

E. D. Cespedes, proprietor of a photographic studio in Chino, Calif., has opened a new studio in Pomona, which has been completely renovated.

The Black and White Studio on Forest Avenue, Laguna, Calif., has been purchased by C. Bonnrude, who was formerly a partner in the same shop with W. C. Fleeton.

W. F. McCarty, of St. Paul, Minn., held a formal opening September 19 in his new studio, which is known as the Rembrandt Studio, at Devil's Lake, N. D.

C. V. Silvis, of Bend, Oregon, has construction plans under way for a real photographic studio. The new building which will front on Wall Street near the corner of Greenwood.

H. A. Bell has given to Montebello, Calif., where he is located, a modern photographic studio. Mr. Bell's studio is located on the Whittier Boulevard, one of the most prominent avenues in southern California.

Sandusky, Ohio, will have another new studio. Curtis A. Krebs, well-known Sanduskian, has announced that he will open a photographic studio on the fourth floor of the Kingsbury Building. The rooms are to be remodelled and redecorated. It is his ambition to have one of the best known studios in that section of the State.

The City of Glencoe, Minn., lost one of its most prominent citizens in the death of Nelson Hassan, McLeod county's pioneer photographer, on September 16, after an illness of years. Mr. Hassan, a Canadian by birth, came to Hutchinson from Northfield in the early days and conducted the first portable photo gallery in McLeod county, a year later moving to Glencoe with the advent of the railroad and has resided there since, also owning studios in Stewart and Brownton.

Frederick Loftus, veteran photographer of S Thomas, Canada, died at the Memorial Hospit Wednesday, October 12, after quite a long illnes The internment was at Fort Stanley, in Chrich Church Cemetery.

Bert L. Jones, of the Eastman Kodak Compan gave a demonstration of portrait lighting at developing at the monthly meeting of the Acaden of Science and Art in Jarrett's Studio, Pittsburg Penna., on October 11.

The Dayton News lost a good photograph when J. D. Clear, who had been in charge of t photographic department of the Dayton News f several years, left to open a studio of his own Eaton, Ohio. The studio rooms in the Armo Building above the postoffice are being remodele redecorated and improved to meet the requiremer of Mr. Clear.

The Professional Photographers' Association the Middle Atlantic States, Section No. 3, he their last meeting on October 12, at Craver's Ha Harrisburg, Penna., and it was one of the mo enthusiastic gatherings held in that section of t state. There were 115 photographers—active a associate-in attendance. Instead of the usu meeting in the studio of one of the members, special hall was rented for the occasion. It w an all day affair. Harry Wills, of the Eastm Kodak Company gave a demonstration on artific lighting, which was followed by a talk on the su ject of photography by Arthur Dunn, also of t Eastman Kodak Company. Wm. Houston, anoth E. K. man, gave a talk on the importance of prop development of portrait films and their relati value to proper printing. A short business sessifollowed by adjournment until 6.30. In the eveniwas the usual banquet and dance, and for ente tainment one of the most prominent magicians the times was there. The second contest for t J. B. Schriever loving cup was held at this med ing. Four prints from the group of prints we selected by the members. These prints will be se to an outside photographer, one not connected wi that section of the country, for a final decision We are always grateful to A. A. Bosshart, York, Penna., for news of the activities of t Professional Photographers of the Middle Atlan States, Section No. 3. We wish other secretari were as prompt in sending in news of their associ tions as is Mr. Bosshart.

Hal Owens, of Oklahoma City, Okla, has purused the DeGolyer Studio. Mr. Owens also has tudio at Wichita, Kans.

f. B. Unglaub, photographer, Vicksburg, Miss., erves considerable credit for the photographs he de of the interior and exterior of the new enger Theatre in that city. Photographs were played for over a week in the windows of one the largest stores in Vicksburg. That is good plicity, Friend Unglaub, keep it up!

It strikes us that our friend Nate Corning is ing more for the National Advertising Campaign in any other one person. Hardly a day goes by thout receiving word or a clipping as to some w stunt which Nate has pulled off in his effort i place the old-fashioned album on the market. Ite, aside from selling Hammer Plates, is a sysiognomist and a broadcaster of note. He vays creates much merriment from his reading the character from the face. We know, for speak from experience.

Dur old friend A. J. Thuss, of Nashville, Tenn, d a formal opening of his new studio at 1805 est End Avenue, Monday, October 10. Through courtesy of the O. K. Houck Piano Co., Arthur McCalmont gave a recital on the Duo-Art Ino. During the evening Aileen Fentress played t: violin, accompanied on the piano by Mrs. Lirguerite Shannon. Baritone solo was rendered Albert Roberts, Jr., accompanied by Mr. Thuss' dighter, Miss Clemence Thuss. Mr. Thuss reived flowers and telegrams from friends in all ts of the country, congratulating him on his tv studio. The architecture is Spanish, as are to the decorations inside and out. The walls are ¿cco, and special care has been taken to make t furnishings harmonious and attractive. Instead the stereotyped backgrounds, the posing room ight be part of some luxurious private home, teept for the large skylight. Our best wishes to 1: Thuss in his new studio.

About twenty-five photographers and their wives It at Yates Center, Thursday, September 29, for t annual meeting of the Southeast Kansas Photraphers' Club. Mr. and Mrs. D. D. Degler Tre the host and hostess of the occasion. The rning session, with Art Gibson, of Iola, presing, was given over to the business routine and ection of officers for the coming year. The new cers elected are: K. Eitner, President, Ottawa; H. Morris, Vice-President; Ed. Peterson, Sectary, and W. W. Furguson, Pittsburgh, Treasur. Dinner was served by the ladies of the lesbyterian Church in the dining room of the (irch at one o'clock. The visiting photographers in went to the Degler home for a social hour ore the afternoon program. After a discussion business problems and the selection of prints the club album, the meeting adjourned to meet 1st year at Parson, at the Morris Etching Studio. A NEW BOOK

Photographic Art Secrets

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HE experience and the success of Wallace Nutting in the field of practical photography has no parallel in this country. In planning the present book, he has generously revealed the secrets of his various processes, aiming to include not only the usual matter that an amateur would like to know, but to go particularly into those details which have enabled him to get his more beautiful and rare subjects.

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Price, each, 60 cents

FRANK V. CHAMBERS

American Agent

636 S. Franklin Square, Philadelphia, Pa. The Photographers' Association of Greater Cincinnati called a meeting at the Grand Hotel, in Cincinnati, recently for the purpose of obtaining the cöoperation of out-of-town photographers in connection with advertising. The photographers of Cincinnati are also desirous of having the smaller associations affiliate with them. Meetings are held the first Monday of each month to establish goodfellowship among the photographers, and speakers of note and demonstrators of the Eastman Kodak Company will be present at the meetings and give to the men practical talks, and demonstrations on advertising, commercial and portrait work.

Mrs. Jessie Tarbox Beals, poet-photographer, of New York City, is in St. Louis, Mo., and addressed the Town Club, Saturday afternoon, September 22, on "What One Sees Through the Eyes of the Camera." She also exhibited some of her collection of pictures, which includes photographs of Mrs. Calvin Coolidge, General Pershing, Booth Tarkington and many other celebrities. Mrs. Beals began her unusual career of picture-taking to escape the monotony of school teaching in a small Massachusetts village. One of her first jobs was as head of the photographic department of the Buffalo Courier. Later she went to the Chicago World's Fair, where she first met Theodore Roosevelt through indefatigably following him around and taking his picture. This was the beginning of a long acquaintance with the man who later became president of the United States.

Interesting Demonstrations

Several of the Eastman Kodak Stores, Inc.—Washington, Baltimore, Philadelphia and New York—assisted by the Haldorson Company, Cooper Hewitt Co., Photogenic Machine Co., and Johnson Ventlite Company, gave demonstrations of various lighting appliances and explanations on how various lightings are made. The manufacturers were assisted by Harry B. Wills, of the Eastman Kodak Company.

The demonstration lasted for two days—from 3.30 P. M. to 10.30 P. M. daily—and quite an appreciative attendance.

Wm. C. Hubbard, of the Cooper Hewitt Co., gave an interesting resume of the various lighting products; Williard E. Smith, of Chicago, showed the Ventlite line and the various lighting effects obtained with Ventlites; L. S. Kubiac demonstrated the Perkins Hi-Power Arc Lamps, and T. E. Haldorson showed the many Haldorson products, including the "little do-dad," as Mr. Smith called it, for shielding little touches of light, etc.

Harry B. Wills made use of all four makers' products and showed his audience, with practical results, that he thoroughly understood his subject.

The Philadelphia demonstration concluded with the showing of the famous war pictures "America Goes Over" (released by the U. S. Government and now available for Kodascope users). It was a wonderful exhibition.

PLENTY OF SILVER

-on

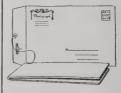
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With shortest exposure Hammer Plates produce fine-grained negatives of highest quality. Speed, Uniformity and Brilliancy are their chief characteristics. Coated on Extra Selected Photo Glass.



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The INGENTO Photo Mailer

has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the oversize double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed.

The new No. 14 Mailer is made extra strong with super-strength corrugated board. It is ideal for large prints, folders, enlargements and drawings.

USED BY THE LEADING STUDIOS

SIZES for any need!

PRICES none can meet!

BURKE & JAMES, Inc. 223 West Madison Street CHICAGO, ILLINOIS

A complete line of photographic apparatus and supplies

WRITE FOR CATALOG No. 160-B

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

· FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

OL. XLI

Wednesday, November 2, 1927

No. 1056

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Editorial Notes

Baron Shiba, of Japan, and his Camera

Nippon has an Aerodynamic Research bepartment and Baron Shiba is its director. he need arose for a high-speed camera, and he Baron devised one that is said to be prouctive of 20,000 exposures a second—it ould need to perform that fast to turn out ictures that he shows, which include the light of a bullet crushing an electric light alb and the currents of air swirling about airplane going at full speed.

The Schillern process, a method perfected Germany, is employed in filming air curnts—light rays are disturbed as they pass trough heated air.

The Baron showed his remarkable pictures to the students of New York Univerty, and in order to make his researches

quite plain, ran his projecting apparatus at slow speed. The air appearing as long wraith-like clouds, passing so slowly that their course could be easily followed. In reality the air pictured was moving at the rate of more than a hundred feet per second.

The last section of Baron Shiba's scientific film showed a slow motion picture of a pistol bullet breaking an electric light bulb.

The picture was photographed at a rate of 20,000 exposures per second. The result on the screen was a bullet loafing along on its way to the bulb, the first moment of contact, when the bullet could be seen denting the glass and then plowing on through it, while the fragments of glass floated in the air like debris from an explosion.



Like a Needle in a Haystack

Scotland Yard, headquarters of English sleuths, is seething with anxiety. Its wise cops are fidgety for at least two reasons: one that they might not recognize it if they do find it, and the other that they may not find it at all.

"It" is supposed to be the world's tiniest portrait, which has disappeared from the exhibition of the Royal Photographic Society.

The portrait is that of Niepce, inventor of

early photographic processes. Produced by Professor Golberg, of Dresden, the portrait is so small as to require enlargement 150,000 times to make a picture about the size of a half dollar.

We know a man who bet on Pittsburgh to win the World's Series; he is likely wishing for Professor Golberg to take his picture, while he feels small.

Another man who feels microscopic, as it were, is a fellow who failed to bet on Tunney. He says he feels small enough to walk under an eel with his hat on.

*

Mr. Eastman and the Cotsworth Calendar

As we have indicated in earlier issues of the Bulletin of Photography, Mr. George Eastman is vitally interested in scrapping our antiquated calendar, whose vagaries were, in a manner of speaking, wished upon us by Messrs. Augustus and Julius Caesar.

An English railway economist, Moses B. Cotsworth, devised a new form of calendar which provides for thirteen months of twenty-eight days each. All months begin on a Sunday and end on a Saturday.

That makes 364 days, evidently. The odd day to round out the year is given standing room at the end of June, and in leap years, a niche is provided at the end of December for the other extra day.

For a long time Mr. Eastman has been the outstanding contender in America for the Cotsworth calendar and has extensively circularized its admirable features.

His appeal to business men by this means of publicity has enlisted the hearty approval of the proposed calendar by such men as F. Edson White, President of Armour & Co.; Roger W. Babson, President of Babson's Statistical Organization; George Foster Peabody, banker; E. W. Beatty, President of the Canadian Pacific Ry.; Robert Dollar, President of the Dollar Steamship Co., and many other prominent business men.

Mr. Eastman presented the matter before the United States Chamber of Commerce on October 18, and the following is the report by the Associated Press:

URGES 13-MONTH YEAR IN EFFECT BY 1933

George Eastman Places Proposal Before U. S. Chamber of Commerce

West Baden, Ind., October 18.—A drastic change in the calendar by 1933 was urged today by George Eastman, Rochester, N. Y., manufacturer, before the United States Chamber of Commerce.

Mr. Eastman advocated an international

conference to decide:

1—Whether the calendar should have its weekday names perpetually fixed to the same dates each year by the inclusion of an extra Sabbath in the last week of the year; or whether the quarters of the year should be made equal by alternating two months of thirty days and one of thirty-one days.

2—Whether thirteen equal months of four complete weeks should be established, with a new month between June and July.

3—Whether Easter's date should be fixed on the Sunday following the present eighth of April, and

4—In which year the simplified calendar

is to begin.

"A few months ago I sent letters to more than one thousand representative men in this country," Mr. Eastman said. "The response, favoring the adoption of a new calendar, was overwhelmingly favorable." He added that many large firms already are using the thirteen 28-day periods in their accounting systems.

"Such a change," he said, "should be brought about by December, 1929, as that is the last day when changes may be made for 1933, by the Greenwich and the United

States Naval Observatories.

"It is a prime requisite for the simplified calendar to have January 1 on a Sunday. The first available Sunday as New Year's day comes in 1933, after which no year is available until 1939. Scientists last month began their calculations for the year 1933, and can incorporate them in the simplified calendar for 1933, provided the international conference agrees not later than 1929."

×

War Pictures

A new turn will probably be given the American Legion's activities by the prospec tive distribution among legion posts, legion naires and the general public, of the officia Signal Corps war motion pictures.

Word is reaching Washington of the enthusiasm aroused when this production was shown on the ships bearing the legion naires to France recently.

It is stated that five reels of the films wer condensed from the 2,000,000 feet of Signa



RICE STUDIO

MONTREAL, CANADA

Corps war film by the Eastman Kodak Company, working in conjunction with the War Department. The resulting picture gives a vivid visual history of all the phases of the American participation in the war.

Certain sections, perhaps all, will be made available for purchase by legion posts and individual ex-service men, together with a reel showing the legion's 1927 visit to Paris.

Numerous posts are expected to use these pictures as a basis for post histories, beginning with the war and the "second A. E. F.," and continuing with scenes of their own members and memorable occasions taken by themselves with their own amateur movie cameras.

*

Photography at the Big Fights

L. T. Phelps, who made the slow motion picture footage of the Dempsey-Sharkey fight, found himself in the midst of a verbal battle of no mean proportions, when the sports writers saw the screen version. The use of the motion picture camera for records is well known in industry and newer uses like this are increasing daily.

At the Chicago party, similar arrangements were made, but as the stand was twice as long, pictures were shot at two angles, to obviate blocking of the camera range by the boxers themselves.

The special cameras used can be turned quickly in any direction to follow the action. The super-speed ratio is six to one—that is, 96 per second, or 5,760 per minute. They are, of course, motor driven, and to avoid vibration the motors are mounted on separate tripods.

The cameras operate in pairs. When one camera is almost empty, the other one starts, to avoid any blank spaces. The dead camera is then loaded. The changes have to take place oftener than once a minute by this method, as a minute's run eats up nearly a full four hundred foot magazine.

One of the anomalies of the boxing situation is the action of the Federal authorities in proceeding against the transportation of the fight films, which were shown freely in New York, Philadelphia and Chicago, and the broadcasting of word pictures of the fight by radio under the friendly supervision of Federal radio authority. If still pictures are made, they pass freely in reproductions in the daily press, and in the same airplanes which are under the ban when the same scenes are filmed as a movie reel.

Now when the time comes that motion pictures travel through the air by radio, as threatened by Jenkins and others, will there also come a fine prize puzzle as to what department of the government has jurisdiction? Or if jurisdiction is acknowledged, will this bar out reception by suitable receiving apparatus in the United States of a fight, prize or bull, from perhaps our stormy neighbors to the south? Mr. George Bernard Shaw, in commenting on fight films that have already reached England, seemed to think that part of the exercises were in the nature of æsthetic dancing! We turn the coming puzzle situation, as above outlined, over to this worthy gentleman for solution with his facile pen.

Wunwilling Actors

In Chicago recently about 250 police, prisoners, gunmen, gangsters and hoodlum suspects went into the films at the Desplaines Street Station, but they went unwillingly. At the show up of prisoners, the Chief of Detectives had cameramen present and all the suspects were "shot." A set of films were preserved for easy reference, and duplicates were sent to the police of other cities, making the show up national, with the possibility that some other city may recognize a man wanted in the bunch. The show up is a weekly event.

Generally speaking, the unwilling actors registered disgust.

"What do you think I am—Jackie Coogan?" snorted one bearded suspect.

Victims of recent holdups are invited to call around at police headquarters and see if they can make identifications.



This department is for our readers and to be of help to them. Questions on advertising will be answered to the best of our ability. Correspondence and suggestions are invited.

Say a Little, But Say It Strong

There are certain fundamentals which every advertisement we put out should have, regardless of the class of advertising it may some under. One of these important fundamentals is simplicity.

It sounds so easy to determine that every down are responsible for shall be absolutely imple in its construction and wording—and to it is really so difficult. Every young newspaper cub, who has just gotten out of college and into the newspaper game, goes through the period of absolute bewilderment, not unmixed with rage and chagrin, until he finds out what simplicity means.

He sees his most elaborate efforts ruthessly slashed by an editor who has probably far less of a vocabulary and general command of English than he has. He sees he same old words inserted time and time again into his copy instead of the far more interesting ones he has thought up. He attempts to inject new life into things and to break away from the stereotyped before the understands why the stereotyped has bedured for so long and is still going strong.

If he endures, he probably makes a good reporter or writer of special articles, for he has natural ability, which only needs the pecialized practical experience to make it of some real value. He has to learn the game is it is played first, and then he is in a position to begin to introduce improvements.

So it is with our advertising. If you are not an advertising expert, and naturally most of you are not, be on the careful side every time you write an ad. Go easy. Take he space that you are buying into consideration first of all and then write about half mough copy to fill it, to your sense. In that

way, you probably have just about the right amount. People unused to ad writing almost invariably write too much—and say it too wordily.

Here's the best way in the world to prove to yourself what actually should and what should not go into your ads. Test yourself. Try yourself out as a reader of other people's advertisements. Catch yourself up as you read ads in the street cars—in the newspapers—in the magazines. See how much of each ad you actually *read*. Unless I am much mistaken, it will be in most cases the display headings and perhaps the sub-headings, with nary a word of what we call the "body type"—the small type set in a solid block and containing the real reading matter.

As you read others' ads, so will they read yours. Remember, no one is forced to read an ad of yours. You have to make it sufficiently interesting to rivet attention long enough to get your message across. This is no easy matter. It means that the actual meat of your message must be contained in the head lines and in large type. Yet these same lines must be interesting in wording and arrangement, and by the nature of things they are of necessity brief.

Writing brief, interesting headlines, carrying your complete point, is your first lesson in ad writing. It is no easy one. It will require a lot of practice before you can condense sufficiently. The more fluent your style of conversation the harder you will find it to write snappy ads. The advertisement is to the conversation what a malted milk tablet is to a full course dinner. It does the work—but without the olives, the celery, and the salted nuts!

Everyone's style of reading has changed greatly in the last twenty years. In no way are the rapidity and high pressure of this age more manifest. Tabloid newspapers are an indication of the way we like our reading today, the smallest pill in the easiest swallow.

Take a look at some of the ads of twenty years ago. They will amaze you. An advertisement in those days carried one heading and paragraph after paragraph of body type. We moderns would read about three lines.

Today one display heading is not enough. If there is much copy, it must be further subdivided by sub-headings in blacker, somewhat larger type than the body type. Then, we must vary with italics, underlines, quotes, etc.

I'd rather have twenty words in large, readable type than sixty in medium size type, if I were you. A certain department store had an optical department which never did very well. It was a leased department and ran a two-inch ad in the newspapers apart from the regular store ad. One member of the organization thought it failed

For
Baby's
Photograph
——SEE—
THE STONE STUDIO
Avenue Street
Cameraburg, Ho.

Ad. No. 10

because it was in a different section of the paper from the rest of the store ad. The sales promotion manager and the advertising manager conferred.

The result was that the next optical ad that was run dispensed with all the data as to lenses, free examinations, hours on duty, types of glasses, etc., and simply ran a large cut of a pair of shell rims with the caption

"New High Bridge Shell Rims"

We Have Them

That department began to be busy with people who were uninterested in the technical

MOTHER

still wants your photograph

STONE STUDIO

Avenue Street
CAMERABURG, HO.

Ad. No. 11

ad, but who were caught by the idea that there was a new style in glasses and perhaps they had better investigate before they got too far behind the times.

Let's look at a few of these advertisements that I have picked out as worthy examples of clever brevity.

Number 10 is the briefest possible ad, and the only kind that is worth a hoot in so small a space. The writer is to be commended for his restraint. It is impossible in so tiny a space to attempt to give general and specific appeal, but the implication in that one line is that when you have Baby's photograph taken there is only one place to go. The type arrangement is excellent.

Number 11 follows the same plan and should be valuable around either Mothers' Day or Christmas. Here again the type arrangement and spacing are excellent as attention catchers. How much better than to go into details as to why Mother wants that picture and how well we could make it Not that that wouldn't make good copy, but not in a small space.

Number 12 is useful in a community with lot of transients or a summer resort.

Number 14 is forceful, interesting, and, I should think, a splendid ad for any time of

For the friend far away, for the folks back home—your photograph.

STONE

Studio—Avenue Street CAMERABURG, HO.

Phone 184

Ad. No. 12

Number 13 is a good example of the next ize ad. You will note that the three-word eading really carries the entire thought, which is simply rounded out in the ensuing opy. It is perhaps a bit confusing to say

SCHOOL TARTS OON

Better bring that boy or girl around for that picture. They'll soon be out of school and away. It is too late to get a picture of a child after he is grown.

STONE STUDIO

Avenue Street
CAMERABURG, HO.

Ad. No. 13

rst of all that school starts soon and then alk about the child being *out* of school soon, ut perhaps we're getting too "picky." The d is nicely arranged.

THE STONE STUDIO

"UP ON THE HILL"

Style

People who pay no particular attention, as a rule, to the quality of photographs, are instantly impressed by the style and individuality of your portraits, if made in our studio.

Ad. No. 14

the year. I like the heading, just the one word "STYLE." How that ad will appeal to the people who want to give Christmas

CHRISTMAS Will Be 'Round Again Before You Know It!

And the eternal gift shopping! Save your energy this year by spending part of your gift money on some wonderful Photographs of yourself. Not a new idea but always effective.

Stone Studio

Avenue Street
Cameraburg, Ho.
Phone 184

Ad. No. 15

gifts that are noticeably superior! This ad makes no attempt to seek business. Rather it claims that it is decidedly to *your* credit to have your photograph made there.

Number 15 is of interest to us right now, as we plan for the coming Christmas season. Here again the heading carries most of the thought of the entire ad. The arrangement of heading and body type is very effective. So is the wording. Notice the word "wonderful"—how in one word it conveys the idea that this is the studio to which to come.



Number 16 follows logically here—being an ad along the same lines as number 15. It, too, conveys its main point in the display heading. The copy is a little choppy and disjointed and appeals perhaps only to a limited group—the lovers. After all, though, there are quite a lot of them!

We conclude with number 17 as a striking illustration of what *not* to do. It is far, far too long and prosy, though containing some good points. Newspaper space is far too expensive for so inconclusive an ad, and the wording is too "high-flown." Let's cut this ad down to one-half the space and reword it more sensationally (shown in number 18), but far more effectively if we desire to catch the casual reader—and there is no other kind of reader of ads!



Good Taste in Photography

Photographs of the children are a constant source of pleasure for the present and a joy for the future. Parents suffer poignant regret when death takes a loved child and they possess no photograph by which to strengthen their memories; and children blame parents when they have no pictured replicas of themselves upon which to base their ideas of what they looked like as children.

Once a year is not too often to have the children's pictures taken. This chronicle of their growth and development will be immensely precious to them and to their own children in the future.

One must leave the actual posing of a picture to the photographer, but in the dressing of the children the mother has all the responsibility. Remember that light colors photograph better than dark ones. Keep in mind that simple garments look best and that the child's hair should be exactly as he is wearing it every day and not curled and puffed into some grotesque fashion just to have his picture taken. You want him to look as he does and not like a portrait of some one else.

Preserve the dignity of the small boy and don't have him photographed at four or five years, naked, a la Cupid. He'll never forgive you for that picture in the future, but he'll be so proud of one that makes him look, even at five, like a regular little man.

Keep a photographic record of baby's years. Each one sees him making immense strides into the future.

You'll enjoy looking back over those baby pictures! Special summer rates.

STONE STUDIO

Avenue Street CAMERABURG, HO.

Phone 184

Mothers!

Bring the Little Ones to Us for Photographs

And Remember:

Simple Garments look best

Light colors photograph better than dark ones

The hair should be worn the "every-day" way!

We'll make an unforgetable portrait—and there are the *special summer* rates now, too!

STONE STUDIO

Avenue Street

Cameraburg, Ho.

Phone 184

Ad. No. 18

℀

Lighter Lens Mountings

In the reduction of weight on the camera, ne mounting of the lens comes in for attention. The advent of aluminum made posible the use of this light metal, but in practice the saving is not so great as seems at rst sight, since the optical glass itself has onsiderable weight.

It was found early in the development of luminum that magnesium, our flash light naterial, would alloy with aluminum and roduce a better material for durability and rorkability, since aluminum had an unpleasint habit of dragging on the cutting tools and did not machine well. One alloy, Magalium, was taken over by a European optial firm and exploited for some years. Other improvements in alloys followed, and we save had lens cells and shutters for a long time.

Aluminum or alloy aluminums have some

tendency to corrosion when in contact with salt sea air. This corrosion does not develop when proper lacquers are used, but aluminum cell threads should be handled with care, especially in lenses where the front cells are constantly coming off to allow the use of the back elements.

Addition of manganese to the alloy has a powerful effect in preventing corrosion. We have seen lens cells of earlier types which have been subjected to alkali dust conditions of the West which have corroded the threads to the barrel. Cameras stored in government warehouses have been found eaten through in holes where some impurity spot in the alloy has set up an electrolytic action. The present alloys seem to be very durable and practical, as much has been learned by past experience.

Recently magnesium itself has forced attention. This metal is the lightest known, specific gravity 1.74, or two-thirds as heavy as aluminum alloys. Its use in photography for illumination goes back many years. Radio trickle chargers use magnesium electrodes. Its chemical affinity for oxygen and nitrogen adapts it for degasifying last traces of gases in vacuum tubes. Its presence in aluminum alloys is necessary to develop their strength. Like aluminum, the addition of manganese inhibits corrosion.

Pure magnesium, when finally obtained, turned out to be tough, although somewhat soft and moderately strong. Working the other way, with a little aluminum as the alloying agent, instead of the primary one, very easy working materials were obtained, which in the future will be seen as crankcases, piston rods and propellers for airplanes. There is a lack of distortion on aging, making it a fine material for jigs. It is suitable for metal patterns, artificial limbs. Golf club heads are made from it. Its use is obvious in instrument making, and we assume it will find a place in the photographic apparatus field as time goes on, giving us light metal cameras with necessary rigidity or possibly serve as a substitute for wood in holders or magazine devices.

What's Your Specialty?

C. H. CLAUDY

Haven't any? Just a good, all around photographer? But why overlook the chance to take in the extra money that the specialist always has?

This is the day of specialism. There are half a dozen different kinds of dentists beside those who just clean teeth and fill them and send out bills. The X-ray man, the orthodontist, or dentist (I am not sure which he calls himself!) the chap who just yanks 'em out at three dollars a yank, the surgeon dentist who repairs your jawbone, and several others. Doctors are doctors, but they are also baby specialists, and specialists for women, and for eye, ear, nose, throat, bones, legs, arms, cancer, general cutting and special dissection, and of course, horse doctors!

Why not a specialist in photography?

I'll agree that except for the broad divisions of portrait and commercial, there is usually not enough work in a specialty to keep a man busy in the average city. But that is no reason why he shouldn't have, and work a special photographic specialty on the side, in addition to his regular portrait work, and pick up the extra money.

A lot do. There is, for instance, the man who makes a specialty of copying old photographs and daguerreotypes. Almost every one has some of these old time pictures tucked away in an attic. Often they are valued highly by their owners, who simply don't know, until you tell them, that beautiful copies can be made of them, works of art, pictures worth having. Of course, you have to know how to do the work, but I am supposing that you are a good enough photographer and clever enough man to learn how, and do the work to the satisfaction of your patrons. If you can do it, and will tell them you can, you can pick up many an extra dollar by the work.

There is a chap in the Middle West who invented a specialty for himself. He calls it the "lover's pocket book" and he has aver-

aged several hundred dollars a quarter since his idea took shape and was put into execution. He buys (and sells again) a fine line of men's pocket books, for hip pocket wear. In each of them is a celluloid covered picture window. In this he puts an "ensmallment" of the one girl, the wife, the baby, whoever the man wants. He makes a profit on the pocket books and another on the ensmallment, and he also manages to attract into his studio a lot of men who otherwise would never get there.

Allied to this is the locket specialist. Lockets are no longer the fashion and it is harder to sell them than it used to be. But, apparently, there never lived a girl who had a particular man in her mind, who didn't like the idea of owning a pretty locket with "His" picture inside. The man who does this tells me that he has only to show the lockets he carries to the engaged man or girl to make a sale. As he charges as much for the small picture as for one full size, and makes a profit on the locket, too, his total gains are not inconsiderable from this idea.

Then there is the man who makes a specialty of colored miniatures. I know one photographer who gets a hundred dollars each for them; small photographs on ivory or porcelain, well colored by real artists. You can guess what his profits are—if you can't, get the prices from the art houses, and then get busy. They are not hard to sell to people with money, who happen to be much exercised in their minds about some one of the opposite sex. Oddly enough, this photographer tells me that at least half of his work is done for husbands with their wives' pictures!

Some men make a specialty of children's pictures, others of making copies of paintings. One man of whom I know has a pet animal specialty—he photographs cats and dogs and birds for their owners, usually in their own homes. It pays just as well as

ictures of human subjects—the point is, hat it is an extra, something you wouldn't ret in the ordinary run of portrait business.

Why not grab off a little for yourself? Why let the other fellow make hay while rou just get sunburn? There is the business; all you have to do is to go after it. The investment needed is small in any case; he skill required you already have, or can get with a very little practice and attention of small details.

Every man, no matter how much he loves his job, is interested alone in the returns. The lover of the camera loves it the more when it makes his a two-car, radio, electric refrigerator, two-bath-room home! And extra luxuries can be bought from extra profits with the clearest of consciences!

Get busy, and be glad you take the BULLETIN OF PHOTOGRAPHY which points out the way to make the extra dollar for the extra fun!

Genuine Carbon Enlargements

THOMAS SOUTHWORTH

I would hesitate about appearing in print inder the above caption, but for a letter I ecently received from a veteran Carbon printer. I had written this man for certain information regarding Carbon supplies, and incidentally mentioned that I had made Carbon enlargements directly from the original small negatives with perfect satisfaction. His answer indicated that such procedure was new to him and that he would be decidedly interested in fuller details.

It occurs to me there may be others who, like myself, have a fair knowledge of the Carbon method, but who also have not mough time or have other objections to the making of positives and a further large negative in order to secure a large Carbon print.

An amateur friend recently insisted on my trying the Carbro process, backing up his insistence by sending me his stock of tissues, etc. I didn't get anywhere with it. Recalling my experience with the original Carbon process of twenty-five years ago, I wondered if it might not be possible to sensitize Carbon tissue in such a manner as to yield a fully printed Carbon with the Aristo Lamp in conjunction with condensers. being nobody around to pooh-pooh the idea, I selected quite a thin portrait negative and with my 2A Dallmeyer (unstopped) lensfront element only-secured a light proof on regular proof paper in 9 minutes, using the lamp at its maximum efficiency, and only diffused with satin finish ground-glass, glycerinized.

Since the Carbon print is correctly printed in the time it takes to secure a light proof from the same negative, it began to appear that I was on a hot trail.

The event is too recent for me to be too dogmatic about this thing, as a matter of fact. I have made but one such enlargement, but it's a beauty! I selected the deep blue tissue, because this is probably the most distinctive color of the many available, and of course, put it on porcelain, and when the mother of the subject saw it this morning, after my salestalk about its being as permanent as the hills (the only medium the Smithsonian Institution will accept for permanently hanging photographs), the distinctive beauty of it, that only the Carbon can give, not overlooking showing her the porcelain feature by holding it between the light, and when I said \$25 unframed, in answer to her inquiry, she promptly announced that the picture was sold. Now don't get the idea there's any element of boasting in the relating of this. There is not. What I want to put over is simply this -instead of eternally and everlastingly grinding and scheming how to attract the public with low prices and ticket propositions and free sittings, here is something that offers money-making possibilities, that practically sells itself for any good energetic photographer because of its charm and

very distinctiveness. It requires no forced arguments to develop interest.

My idea is that this should be a speculative proposition *after* the original order has been accepted and paid for, having regard for the ability to buy, the satisfaction for the original order and the quality of the negative, etc.

By no means should a Carbon print be offered on anything except either the heavy white celluloid or porcelain. Projected in the manner described—I refer to the lens—no retouching is necessary for children and very little for adults, when using Panchromatic films, which I use exclusively. The operation is a continuous one, i. e., the tissue is sensitized for immediate use and

dried with an electric fan, the tissue is dried in a box open at both ends, dust being kept from the wet tissue with a covering at the end of such box next to the fan with the extremely fine mesh copper screening, such as is used for the straining of gasoline in your auto.

I'll gladly furnish further information to interested parties as I proceed further in this work. I'm too elated over the possibilities in this field not to want others to share its benefits. Think of it! Making genuine Carbons on Porcelain in the 11 x 14 size from 5 x 7 negatives, and making four of them in four hours or less from start to putting out to dry, with time in between for a few other things.

On Distorted Photographs

The picture is distorted—this is the criticism of the customer to the commercial man. But is it really so in all cases, one of which is the wide-angle exposure, where angle has been carried to extremes.

The lens maker gets it too as the photographer reflects on him the criticism of the customer. Like many other arguments, these often turn out to be a discussion of different conditions.

Take the wide-angle lens, one which has covering power such as 110°. This may or may not have a flat field. Supposing it does not have such properties—you then are adding together two separate effects, one of which is a variable, and the other one is a constant.

You can easily find out if the lens has this flat field by making a test shot on a flat surface. The definition should be the same in the corners and the edges if your lens is central. The stop to test at is the largest one or speed rating stop. You can then see how far the flat field extends.

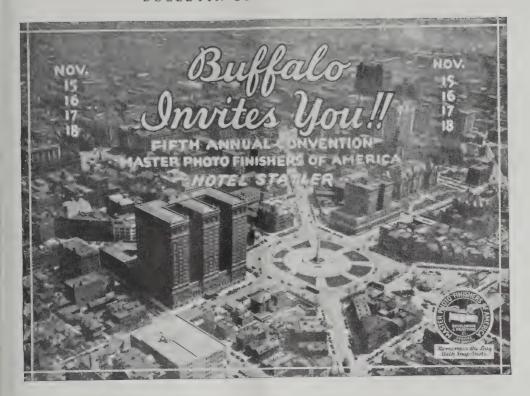
Perhaps the central area satisfies these conditions, but the outer ring of definition is bad. You must now observe how the outer definition improves by stopping down. Does it sharpen up to match the center or does it

have distorted lines when compared with the copy lines or do they change and become rectilinear? The best test chart here is, of course, a ruled card with clear black lines of uniform spacing, or in lieu of this, a good piece of printed matter.

Let us assume that the lens has a flat field in this simple test. What is wrong besides this in these wide-angle shots? The perspective lines will be seen to run violently at an angle. The proportions are unnatural. The whole result is unpleasing. You have a surfeit of depth and the distant parts and near parts have no contrast of sharpness.

What you have is "foreshortening" in the language used by the artist. If you had a row of automobile tires in a straight line and should photograph them square on, you would find the outer ones photograph as ellipses and not as circles. But they really look this way to the eye at the particular viewpoint, which is something we forget in criticism of lenses.

Moreover, when you photograph a building, you may have to shoot upwards to get the top into the picture instead of taking waste foreground. You will correct convergency by making the ground-glass vertical, but you are foreshortening just the



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same—reducing the scale vertically. Did you ever stand near a high building and look upwards? The upper stories will look smaller and the vertical lines will show a convergence effect.

If however, you record this view and then print it on a rectangular piece of paper, you will have a contrast of angles between the building lines and the margins and this will not do at all. So we use the swing back in the orthodox way and carefully trim the print to get a parallelism between building lines and margins.

Naturally you will try, when possible, to get up as high as possible on another building so as to bring your horizontal line up. But the fact remains that your viewpoint is definitely limited. Usually the width of the street determines it. The depth of the window frame you are forced to work from may be a factor in limiting the angle of the lens. There is a definite angle of view corresponding to any focal length if the plate size is limited, and no lens of this focal length is usable unless the flat field of the image is large enough in angle to embrace the necessary angle.

There is another factor in certain architectural subjects where the lines are assumed to be distorted. In reality the original subject itself is deliberately distorted. Certain types of columns, which taper, are made with a bulge as when they are actually straight, they look concave and have to be corrected-the "entasis" is added to make them look right to the eye. Floors of areas on which columns set, to which broad steps lead up, as in the facades of elaborate buildings, are often higher in the center to make them look straight. If you critically examine a print of such a negative, by sighting along it with the eye, you might conclude the lens was giving distortion.

This effect of foreshortening, which is the natural consequence of photographing at too near a distance, ought not to be called distortion at all. Such a term should be reserved for avoidable errors. You have Hobson's choice; you get foreshortening with a lens of wide-angle, and you cannot include the whole subject if you take a longer focal length lens.

Whenever you can take a picture with a choice of two lenses, the longer focal length should be selected. The lines are more pleasing. It is simply a matter of viewpoint, as the small lens will work all right, but with too small an image. To get a large image, you have to work too near with the short focus lens.

Another trouble with a short focus lens worked too near is a disproportion of parts—the near ones are too big, since the far parts seem too small. In photographing a machine in use in a shop you are often forced to take it as it is. You have no room to get back to a viewpoint where you can use the proper lens in place of the wide-angle. The penalty will be a cramped and out-of-proportion view outside of the technical difficulties of lighting and the confusion which may arise by some machine in back of it apparently growing out of the one being photographed.

The photographer should bear in mind what a manufacturer sometimes overlooks when he brings a photograph. What he really wants is an ideal reproduction multiplied by thousands in the halftone cuts. If photographers would call attention to this fact with great emphasis, as it is an obvious one, when pointed out in suitable sample photos, they might put over the fact that the customer can only make his conclusions from what he sees. If a back part of a machine looks small, he will conclude it is small. If a piece of furniture looks lop-sided in a photograph, those who view the thousands of catalogue reproductions from it are not going to be much impressed.

The literature of photography and catalogues are filled with these anomalies. On one page a lens is recommended in long focal lengths for natural perspective and on another page is shown a lens illustration which seems to be bent backwards on each end from a bulge in the barrel. In a photoengraving catalogue, an elaborate camera

described as one of precision is pictured with a stand which seems to have ends of different widths, and so on.

The photographer who can put these facts over to the machine manufacturer will find that the machines will gladly be put out into the open for photography, so that a long focus lens can be used. Furniture people have learned this lesson, and the automobile trade and others. The smaller photographers, who do the occasional job, are the ones who err in this type of commercial work. If the proper focus lens is not available, it will often be found that the back combination alone will do with judicious stopping down for depth.

To return to the wide-angle, a necessary evil in many places in photography, we recommend the lens be carefully selected with as flat a field as possible. Then when difficult subjects are encountered, you may be assured that your pictures, if objected to by customers, will not be bettered by a rival. The presence of near objects in the extreme foreground corners is always a dangerous chance, as the foreshortening is at its maximum. You can sometimes rearrange them slightly and improve matters.

The angle of view of a lens is rarely used to its completeness. The picture is rectangular and between vertical limits is the horizontal angle. The angle of the circle of sharp definition thrown by the lens must be somewhat larger, enough so that it will cover the rectangle diagonally. We speak of this because of questions to us which complain

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that angles as listed and angles as tested, do not agree in many cases. If in checking up the angle of view tables, the ones where focus divided into long side gives a number to look up, for the purpose of verifying an angle claim, always use the diagonal measure in place of the long side. When a lens is spoken of as embracing 90°, we of course allude to the angular width of the subject photographed.

Meeting Two Photographic Evils

MABEL BROWN DENISON

There are two evils with which the photographer is often confronted which seem almost akin. We call them akin, because the giving of free pictures is only another form of price cutting. These evils may attack the photographer in two ways; the lesser, when done by his competitor; the more serious way, when done by himself.

One of the worst things about either of these two evils is that they are a money

loser all around, and for the one who indulges in them, invariably a quality reducer. A photographer with a good, clear business sense never cuts prices, unless, as is sometimes the case, he feels he has to do so in self defense. The only question that concerns such a man is, "Does it pay to defend one's business in that way?"

As long as there are better ways, we must say, "No." One big point in your favor is that your competitor cannot keep up quality on any form of price cutting, and hold out forever. This is often an endurance test. and the price cutter sometimes comes to the end sooner than he thought he would. We have most of us seen price cutting go down to the point of practically no profits, and any thinking man knows no business can exist long thus. So often merely sitting by and letting the price cutter tangle himself in his own rope would be sufficient.

Did I say "sitting by?" Well, of course, I did not mean just that. Of course not!

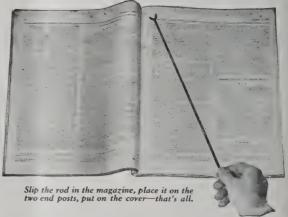
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Who ever heard of a real, live photographer "merely sitting by?" What I meant is he would be hustling so hard in his own business that he would even be almost surprised when the price-cutter's rope tripped the poor fellow. The meanest thing you can do to an unfair competitor is to mind your own business, and to mind it so thoroughly and well that he will have to keep his mind off of your business to keep up with you in his own. Then, too, this is a perfectly fair competition.

Seldom, if ever, is it well to meet him with his own weapons. By cutting prices he has admitted he cannot win by fair fighting. Show your town that you can, and get ready to fight.

Hit the weak spots of the dealing. One

of these is endurance. On your usual profit, you can hold out much longer and on fewer sittings than he on almost no profit, or possibly none. Here we are once more reminded of the clothier who boasted that he lost a dollar on each suit he sold. When asked how he made anything, he replied: "Well, you see, I sell so many of them!" Hold the attitude in your own mind and before your customers and friends that either he will "soak" his customers, or he will quit. Either the customer must lose out or the price-cutter will.

The other especially weak spot in the enemy's armor is quality. You know he cannot give quality for nothing. If his customers do not know it now, they will probably find out to their sorrow. Always have

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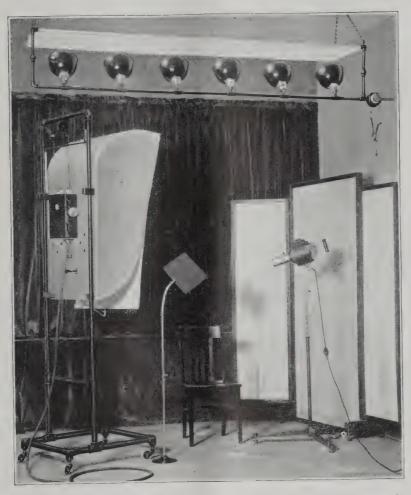
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the quality of your work the very best of which you are capable, and the price consistent with this. Emphasize quality, and the price consideration becomes secondary. In few things is this more true than in pictures. Your customers will soon learn that their dislike of a poorly gotten up portrait will last long after the price is forgotten.

If in a country town or where your customers come from all walks of life, it is well to have at all times some photographs within the reach of even a slim purse. Even here you need not sacrifice quality. Smaller heads, fewer proofs, less special work by the retoucher, etc., can lower the price of a photo in a legitimate way. Even a good photographer need not fear to do this. When the reason for the lower price is explained to the customer, he will invariably take the higher priced work if the purse permits. But the carrying of this lower priced work is not advocated, unless in a small town or where one's customers include those absolutely unable to buy the higher priced pictures. However, this method often keeps out a price-cutter from the smaller places, the demand being already

So when a price-cutter comes to town, or your next door neighbor photographer launches out on the free picture graft, look ahead of the little dust they are stirring up, toward the day not far distant when they will probably be out of the running, or stopped in the race to look for the customers they lost through poor quality of work. Attend to your own business as never before, advertise, push it in every legitimate way. When the dust clears up, you will possibly have the whole track to yourself, for probably more photographers are going out of business today because they did not figure the end from the beginning, than from any other cause.

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Sign on florist's window: "Say It with Moonshine." A curious pedestrian went inside and inquired about it. The florist answered, "Well, if you say it with moonshine, the flowers will come later."

Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

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Mr. and Mrs. Frank Thompson have opened a new studio in Louisiana, Mo.

Mr. and Mrs. Joseph E. Woods, of Falls City, Neb., have purchased what was formerly known as the Davis Studio at Wilbur, Neb.

Busy Boss to Stenog.: "Take the phone message—I'll get it from you later."

Stenog. (demurely): "No, thanks! Your little girl wants to kiss you over the wire."

F. K. Ives, of Tracy, Minn., moved into his new location the early part of October. New equipment and general remodeling has changed the appearance of the building into a modern studio. The studio is so constructed that Mr. Ives may use either daylight or artificial light.

George W. White, photographer of Oglesby, Ill., suffered painful injuries as the result of an automobile accident. Mr. White was driving his car when the rear of the car was hit at a street intersection, overturning the machine, which was reduced to a mass of wreckage.

C. P. Rice, for fifteen years a photographer at Boise, Ida., and for the past year and a half with the Curtis Studio in Seattle, has purchased the Gunnell & Robb Studio at 918 Main Street, Pendleton, Ore. It will be known as the Rice Studio specializing in pictorial and commercial photography.

The Underwood photography service recently issued in New York a picture of a monstrous cannon pointed skyward, ejecting from its muzzle a human figure. The figure, a German woman who, in Berlin, allowed herself to be shot from the cannon into a net some forty yards distant. She was uninjured.

Interior photographs are being made in Germany with an arc light that may be carried in the pocket. It is designed for all kinds of current, and is said to be an effective substitute for flashlight powder. Other claims made for the new light are that it does away with the scared-to-death look of sitters when flashlight jolts them, also, in making groups, the light may be moved over the field to kill off the shadows.

Another nice newspaper spread to reach our desk was that of the newly elected officers of the Denver Photographers' Association. On the left appears a photograph of R. Voiland, secretary; next Theodore M. Brown, president; O. Carlton Byers, treasurer and last, but not least, C. H. Purdy, vice-president, with a splendid writeup regarding their ability. That's it boys. Step on it and let the public know who the photographers are in their town.

We learn from a Missouri exchange that F. J. Milfeld, of Joplin, Mo., has invented a new kind of camera, which he calls the "magazine camera," owing to its remarkable performance. He claims that it will take 1000 pictures without reloading and is not bulky as would be supposed. The pictures are about 2×3 inches and are remarkably clear and distinct when printed. An autographing device accompanies the apparatus. The camera is to be put on the market at an early date.

The third voyage of the Allison Armour motor yacht *Utowana* came to a close recently. Dr. David Fairchild, of the Department of Agriculture, returned from the Canaries and West Africa, Senegal, French Guinea and the Gold Coast. The ship brought back many specimens and thousands of photographs.

Movies, like newspapers, sometimes have to do a little judicious anticipation. This explains why Sunday papers from metropolitan centers sometimes get out on Saturday nights at distant points. And so it is with the continuity of the movies. While this must be preserved in the positive, the negative is made in the order of expediency. With a film of college life, there was a sequence regarding a Yale crew, and this has to be shot at the appointed time to get the proper background. But the despised rival won this year, instead, and the story got a body blow. However, we presume that all will turn out right in the long run. Up at West Point, a story going on there gave the ladies a delightful thrill as they came in for a Saturday night dance at Callum Hall and found themselves under the powerful rays of the arc and amidst the whirring of real movie cameras, with Miss Bessie Love in the centre of the picture. The story, "The West Pointer," revolves about the scenes and customs of this noted institution. The power for the lights in the various indoor sets came in special cables from the Academy power plant, over a mile distant.

George Harrison, Bentonville, Kansas, has ecently joined the staff of the Barnes-Echlin studio. Mr. Harrison devotes most of his time to he high schools with which the studio holds conracts for photographic work in the annual.

Ed Olson, of Hinckley, Minn., has opened up a new studio in the Schaefer Building on Main Street. Mr. Olson has been engaged in home and commercial photography for a number of years, eing located at Braham, Minn., for twelve years .nd in the range country.

At the recent meeting of the Minnesota Photogaphers' Association the following officers were elected: R. W. Hyneman, Eden Valley, President; . H. Kammerdiener, Minneapolis, Vice-President; Hugo Stotz, Fergus Falls, Secretary and J. H. Chalmers, Madison, Treasurer.

A most interesting clipping reached our desk the other day of a portion of the City of Salt Lake as t looked in 1890. The C. R. Savage Company, photographers, were the ones responsible for the mearthing of the picture. It certainly looks very ittle like the Salt Lake City of today.

Robert Thompson, President of the Knoxville Association, has announced a meeting in the early part of October of the East Tennessee Photogaphers' Association. An educational program will be given, and demonstrators from the Eastman Kodak Company will assist in the program.

At the recent Vancouver Photographers' Exhibiion in the Women's Building at Vancouver, the following prizes were awarded in the open class: Silver cups to Gertrude Brown, Evanston, Ill., for the picture "Cosmos;" to F. Drtikol, Prague, Czecho-Slovakia for "The Wave;" J. Helders, Ottawa, "Castle Roofs;" K. O'Hara, Los Angeles, 'Still Life." In the professional portrait class, Drummond Young, of Edinburgh, received a silver cup for his portrait "The Revolutionary," as did A. S. Weinberg, Groningen, Holland, for "Talnud Study." Exhibits of local photographers and oan pictures were non-competitive.

C. A. Cassaday, owner and manager of the Technical Photograph & Blue Print Company, says: "Photostat Copies Never Lie." Mr. Cassalay has had over twenty years' experience in the photographic line, operated the first photostat amera installed in Birmingham, Ala., and has nade a special study of the photostat for more than ten years, adding new features to the photostat camera to give better service and better work. This firm makes a specialty of commercial and ndustrial photographs, having the reputation of being classed with the best in the country in this line. Quite a lot of publicity was received by Mr. Cassaday in the Birmingham Herald.



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CONTENTS

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Price, \$3 00, postpaid

FRANK V. CHAMBERS 636 S. Franklin Square. Philadelphia Paul Aubin, of Hibbing, Minn., has the right idea of publicity. Upon his return from the Minnesota State convention there appeared quite a nice little writeup regarding his attendance at the convention. Here is hoping more photographers will follow his example and obtain this kind of publicity.

Lantz-Ferris, photographers of Wheeler, Ore., were recently recipients of a nice bit of publicity in the Wheeler *Reporter*. With the various forms of competition which photographers have to meet with these days, every little bit of publicity helps. It is not a brother photographer who is the photographer's worst competitor, but the florist, candy manufacturer and the gift shops.

Earl Goff, former staff photographer for the Capital, and more recently dry plate man in The Register and Tribune-Capital engraving department, has joined Wilfred Woods in the Photocraft Service, with office in the Securities Building, Des Moines, Ia. The Photocraft Service will continue their work in the commercial lines with special emphasis of photographs for reproduction.

H. L. Summerville, commercial photographer of San Antonio, Tex., has painted a huge photograph of the noted Japanese sunken garden at Brackenridge Park. The picture which is 28 inches by 8 feet is an enlargement from a recent photograph made originally on a 41-inch plate. Unusual interest has been shown in the picture, which is being exhibited for a week in the show window of one of San Antonio's leading department stores.

The Lick Observatory on Mount Hamilton has made a preliminary report on studies of the sidereal universe and its size, and the result goes into big figures. A study by Allen Maxwell indicates a diameter of 194 quadrillion miles. These studies depend on photographic spectroscopic observations on stars in the Cygnus region of the Milky Way. Some of these are estimated to be at a distance of 96,000,000,000,000,000 miles!

Bob Mattem and George Darlish tramped the foothills of the Rocky Mountains thirty years ago, prospecting for gold. The net proceeds of much adventuring being but a few sparkles of the "color," they decided to acquire a competence in some plainer and less strenuous manner. They separated and made good on other lines than hunting raw yellow metal. Recently, they agreed upon a reunion, and what did they do upon the occasion? Take a long motor ride? Not any. Did they celebrate with demijohns of corn juice? None of that. They just went around the corner and got a photographer to make a dozen records of how it looks to be glad. If any one wants confirmation of this suggestion of the proper way to celebrate a reunion, just communicate with Mr. Bob Mattem, Osceola Mills, Pa.

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains iust how these splendid results can be obtained.

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

JOL. XLI

Wednesday, November 9, 1927

No. 1057

Editorial Notes

Prepare for Christmas

This year's holiday will be celebrated on boxing day," December 26. For this seaon, the Postoffice Department is six weeks arly on the "Shop Early, Mail Early" ampaign.

All the hard worked carriers in the post ffices have been notified they must plan for nly a half day's rest on Monday. This is onsidered imperative, unless the public eeds the appeal of early mailing of holiday ackages. It is estimated that there will be n enormous accumulation of packages and reeting cards between closing hours of aturday and the Tuesday opening.

The photographer can help a lot here y suggestions to customers along these nes. He can usually advise the amount of

postage needed and by having mailing envelopes at hand, he can add to his revenue, and help along the whole situation as well.

"Early mailing is the solution of the problem," according to the statement by Assistant Postmaster Bartlett. He advises the start of the campaign now and continuous propaganda from now on. In this campaign, he will have the support of every business house in the country and that portion of the public which is wise will heed the appeal. Photographers can do their bit by bringing the matter before their patrons in a tactful manner.

Why Not Use Photographs?

Postmaster General Harry S. New tells the live Greeting Card Association in convention at Atlantic City of a tremendous increase of these cards in the mails. "This is the best argument that can be advanced," says he, "against those pessimists and agitators who maintain there is no spirit of comradeship, friendship or brotherly love left in the hearts and minds of the American people."

This is true as far as it goes. Christmas means greeting cards, Easter, birthdays, the new baby; at the slightest provocation one may hie themselves to the shop and find an

ample stock of sentiments. At Christmas, the telegraph company furnishes stock greetings to be wired, somewhat along the lines of the old "Lightning Letter Writer" form, where you cross out all the stock phrases you do not care for.

In the older and less hectic days, we wrote out a note and sent it on such occasions. In this period, the receipt of a greeting meant the sender was enough interested in the event to go to the bother its commemoration involved. The message was personal in every respect. Undoubtedly these present-day cards do indicate a good intention of comradeship and friendship, and it is not for us to criticize, but simply to comment as we observe.

The cold stereotyped card is at best a poor substitute for the warm personal note which it succeeded. In the photograph we have a gift which breathes personality, and an appeal which transcends all other gifts. Advertising photography in general cannot fail to have an effect, if backed up by good photographs. The advent of automatic photography and eight pictures for a quarter, eight poses which often look like eight different people due to the atrociously short focus lenses, will probably cause some annoyance to the established trade, but in the long run we are confident that photographic quality will win out.

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What Price Beauty

The figures given by the Women's Bureau of the Department of Labor tell us that the annual cost of keeping the American woman beautiful exceeds the war debts owed by a half a dozen European countries to the United States.

The female of the species is more costly than the male for the bill per day of beautifying girls between 8 and 80, is not less than \$5,000,000 per day. The yearly bill reaches the staggering figures of \$1,825,000,000.

It is said that scoffers may howl in rage over the beautification of wives, sisters and sweethearts, but most of the males, with good eyesight, will hold to the opinion that the results justify the cost. Our problem is to suggest that such pulchritude be preserved for posterity, and we suggest this slogan be put up in the beauty parlors by some live local association of photographers in coöperation with the shops in question.

American women have minds of their own and they use them. Now we have with us Paul Poiret, of the Rue de Paix, Paris, who with a lugubrious mien tells us he is filled with desolation because our women will not accept the edict of French dressmakers to abandon short skirts. Ten years ago this could not have happened, but American women are now finding in the home markets what they used to seek abroad, and they have decided to follow their own dictates in fashion as well.

When all is said and done, it is the woman who contributes most to the total number of negatives made in the studio, in spite of the isolated cases of "Photographs of Mer only," which have become famous through publicity in the past.

*

The Weather Fixer

A citizen of Brooklyn, N. Y., recently has written to a number of Senators in Washington on a matter of great interest to the photographer. When the Senators compared notes, they found a claim o \$18,000,000 for "services rendered in the elimination of inclement weather condition in the United States in rotation from Vermont to Kansas." This he can control, he states, and after giving a weather synopsifrom 1892 to 1926, he adds "To continut this work for the next few years without an accountancy would be unwise."

Mr. King would not see the reporter wh naturally desired information, as he say this job is a personal one and he is so bus at it that he has no time to talk. Howeve in view of the upside-down weather cond tions in various parts of the country, the Washington *Post* says a serious conditionary develop, unless he receives considerate.



"DRIFTING"

© BAYARD WOOTTEN

tion. According to the news pictures showing parts of Brooklyn under water several times this season, it looks to us as though fixer King had let up a little in his vigilance and allowed a portion of this country to be washed away by torrential rains. Wilkes-Barre, Scranton and other places may perhaps speak up, too.

His claim is a lot of money to vote away without getting together on the records of the past. Take Taft's inaugural, where the telephone and telegraph wires came down from the sleet, and the Army-Navy yearly football meet. Tradition has this as always a stormy day. The *Post* thinks Fixer King owes the fund a lot of money instead, and appoints Chief Marvin of the Weather Bureau to collect it.

Meanwhile the photographer has grown wise in weather lore and has put the sun in a back seat as far as dependency is concerned. We will only allude to the stock arguments of artificial light lengthening in the working day, and to gas light papers, now universally printed by electric light instead. Where the photographer can use Mr. King is to have him furnish a good spell of weather while the customers have the desire to sit for the Christmas photographs. Failing this, it might be well to speak out in advertising and remind the prospective visitor that the sun shines bright at all times in the studio. Another gentle hint might be dropped to advantage, namely, that the operating room is warm enough so that light dresses may be photographed as well as poses in winter furs if desired.

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Longer Life for Rubber

Chemical research has accomplished wonders and every day brings a new idea into the world's economy. A new product, designed to prevent deterioration of rubber by air, has been announced by Du Pont, Neozone, a new antioxidant.

Organic chemists have been familiar for some time with the fact that certain chemicals can be stabilized by adding a very small proportion of what is known as a negative catalyst. In this particular case the stake is high, as many rubber articles "perish" from oxidation long before physical replacement is really necessary, as in billiard cushions, door checks, and with belts and packing, and particularly in the case of automobile tires, the life is much prolonged.

We have a notion that some day a preservative may be found for our sensitive materials that will work along the same lines. It is one of the drawbacks to photography in the tropics, for when an exposure is made on regular film or movies, it is always good judgment to develop quickly on account of possible retrogression of the latent and undeveloped image. It is not always possible to ship films back for development when on long exploring tours into the unknown nor is it practicable to develop on the spot. In view of the general advancement in photographic manufacture, it is not unlikely that we may some day realize this further improvement.

Photography's Aid to Science

An English army officer, now retired, Col E. A. Havers, has made many contributions to the general fund of knowledge by his notable series of photographs.

Being interested in fever breeding most quitoes, he dissected the varieties on whom yellow fever and malaria are blamed and shows, enlarged 2,000 times, the stomache and probosces of the rascals.

His picture of a frilled lizard running of its hind legs settled forever the means of locomotion of that creature.

Photographs he took of the formation of coral reefs give perfect information as to much hitherto unknown.

The habits of many scary wild thing impossible of approach have been determined by making them photograph themselves by traps and cords.

In an English museum of art, the Colone has deposited a large album of photograph of snowflakes; of great value to designer of beautiful and intricate figures.



MISS I. DEAL GIVES AN INTERESTING SALES TALK

We talk a lot about "raising the order" as part of the duties of the clever receptionist. What do we really mean by that? Perhaps a lack of agreement as to the meaning of the term has been responsible for a to of the argument concerning it. One faction claims that order raising is unethical and tends to keep the customer from ever eturning to your studio, and the other side claims that unless a receptionist can raise orders she is not selling at all.

In a sense we rather tend toward agreeing with the latter group. Any one can hand out to a customer what she comes in and isks for. That is not selling on the part of he receptionist—that's just buying on the part of the customer.

But "raising the order" as we conceive of t, does not consist in loading the customer down with a lot of photographs she does not want nor know what to do with, but has not trength of mind enough to refuse. It consists rather in *revealing* to the customer witherto unconsidered beauties and desirable meatures of photographs, frames, color work, etc., and further uses for more photographs than she had originally thought of purchasing.

That is legitimate selling, not high-presure tactics, and it takes an intelligent grasp of each individual situation as it comes up, o accomplish it. For instance, suppose a sustomer comes in with her proofs and says, ight off the reel:

"Now I want only two pictures, one for each of the grandmothers, and so they had better be alike. Which of the three proofs have marked do you think would make up he best?"

It would be the height of folly, from a elling standpoint, to start right in to prove

to that customer that she really wanted more pictures than that. She is probably a bit on the defensive anyway, for she knows she is not ordering very much and she wonders if you are going to be nice about it. If you are wise, you are going to be *very* nice. Miss I. Deal handles a situation like that in this wise:

"My, it's going to be hard to choose between three such lovely negatives as those, but I think you're very wise to give each grandmother the same pose. If you gave them different photographs, each one would want the other one's too, and you'd have to give each one two at once. Whereas this way, it leaves you another wonderful gift for the next birthday (or Christmas, or any holiday that is near). Now I want to show you several charming ways in which any one of these three negatives could be finished to great advantage," etc.

Using Tact When Showing Samples

When she has shown the samples and a definite finish is selected, the customer of course asks the price first thing. Here comes little Miss I. Deal's opening gun in the "raise the order" campaign. She opens her price book so that the customer can see it plainly, and quotes the price on six, on three, and then, figuring from the price of one plus one duplicate, the price of two.

The customer is aghast—no matter how often she has bought photographs and could be expected to know better—at the high price of two as compared with three. Little Miss I. Deal suggests that probably the family will want one picture to keep and would reorder it soon anyhow. Better take advantage of the lower price now and get the three. If the family is to have one of the two pictures ordered she suggests a

grandmother—a distant relative—a godmother—one to be kept for the child himself as a record, etc.

When the customer decides that probably three would be better, Miss Deal is still not content.

"Of course," she says, "from the standpoint of economy I am bound to point out to you that the half-dozen rate is still more advantageous. To get the extra three you are only paying . . . if you take advantage of the half-dozen rate. Three more photographs is not very many when you are ordering children's pictures. Everyone wants them. You would be surprised at the number of reorders we have soon after the original order is delivered. People don't always realize how many they will really need, and then when they come to reorder them later, it is too late to take advantage of the halfdozen or dozen rate. For your own sake, think all 'round the matter, and see if there aren't friends or relatives who won't take 'no' for an answer and for whom you will be reordering photographs very soon if you don't get at least six now."

If the customer declares that the other relatives will have to go without—that she isn't going to provide them all with photographs, Miss Deal is not discouraged.

"I don't wonder you feel that way," she commences, "Relatives don't always stop to consider that there are a number of them and what you do for one you usually have to do for all, and it mounts up. But the way to solve that problem—the way lots of our customers do it—is to give the children's photographs as Christmas presents, killing two birds with one stone, giving them the photograph they will want anyhow, and providing them with a Christmas present that is at the same time probably less expensive and certainly more welcome than anything else you could give them. Not to mention the relief of not having to 'think up' something to give each one!" If the customer agrees that six would be wise, Miss Deal proceeds to suggest another negative.

"Since we have six photographs to consider now and are not limited to the two jealously watchful grandmothers, we can have another of those lovely negatives, can't we? Which is your real favorite to keep for yourself? It costs so little more for the extra position that it's well worth the difference to preserve two or three of them. You know when a negative is once ordered from, we keep it for years and it is possible to get duplicate prints in later years—or months. But the unordered negatives are not kept very long. Space does not permit. Thus, you would lose these two other adorable poses and Mr. Blank might try many times and never get the child in that particularly attractive position again."

Helping to Raise the Order

As we have indicated, raising the order is most easily started at least by the price appeal—the saving involved in ordering the more standard dozen or half-dozen. Some photographers are eliminating the possibility of using this appeal by repricing their entire range of photographs on the basis of one print—all others at duplicate prices; claiming that this is desirable, because the public are ordering so much less than formerly—so few photographs to the individual order

This seems to us to be unwise, for the reason very definitely conveyed by the above conversation. The photographers who are doing it feel it necessary because their customers complain of the proportionately terrifically high price of one or two prints. It is quite true that one or two are high, but the reason for that is not so difficult to explain and give you a fair and reasonable way of raising orders.

Whichever system you are using, have price books to which the customer can refer if it is necessary to satisfy her that the price quoted is your regular charge and proportionately the same throughout your range. And let's see to it that those price books are properly graded—so that even duplicate rate are carefully thought out so as to be correctly proportionate. In some studios the

uplicate rate is so low that a canny cusomer could order six pictures and then six uplicates for less than the dozen rate!

The customary proposition is—half-dozen ate, two-thirds of dozen rate; rate for three, wo-thirds of half-dozen rate; rate for one, wo-thirds of rate for three; rate for dupliates, one-twelfth of the dozen rate.

This scheme works out correctly in the nain, though it does bring up the price of the picture pretty high. Justly so, we feel. One photograph involves very nearly as nuch work and expense as twelve. This we aust explain to our clientele. Let's stick by ur guns, and keep our price books correctly roportioned. Then we won't be in the position of the young wife who said, proudly:

"I took the recipe for this cake out of he book."

"You did right," returned the young husand succinctly, "it should never have been out in!"

Showing Special Things

Understand, we have by no means finished with "raising the order" when we have

determined the original order. Miss Deal keeps a special carved wooden box in which are some special eight ten prints, particularly well mounted—different in tone and general style of mounting from the other eight tens. When the order has been determined, she goes to this box and for the first time shows samples from it.

"These," she says, "I did not show you before. Aren't they adorable? I call them my 'gift photographs' because they are so particularly charming and as you see each one slips into an individual envelope of the same shade of heavy paper as the mount itself. They are.....a dozen, but onlyapiece at the duplicate rate.

"So many of our customers, after they have placed their original order, which entitles them to duplicate rates on these lovely things, order one or two of these for that 'special' person for whom you always want something just a little better than for the rest."

This works particularly well in the case of young men and women of the marriage-

Suggestions for Proportionate Dozen Prices on Photographs

g	Original Orders Rate								Duplicate Orders										
Dozen Rate	1	2	3	4	5	6	7	8	9	10	11	12	18	24	36	1	3	6	12
\$4.00\$	1.25 \$	1.65	\$ 2.00	\$ 2.25	2. 50	\$ 2.75	\$ 3.00 \$	3.25	3.50	\$ 3.75	\$ 4.00	\$ 4.00	\$ 5.75	7.50	\$ 11.00	\$.75	\$ 1.25	\$ 2.00	\$ 3.50
4.50	1.50	1.90	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50	6.50	8.50	12.50	.75	1.35	2.25	4.00
5.00	1.75	2.15	2.50	2.80	3.00	3.30	3.60	3.90	4.25	4.50	4.75	5.00	7.50	9.50	1 4.00	.75	1.50	2.50	4.50
6.00	2.00	2.50	3.00	3.40	3.80	4.00	4.40	4.80	5.20	5.60	6.00	6.00	8.50	11.00	16.00	1.00	1.75	2.75	5.00
7.00	2.25	2.90	3.50	3.90	4.30	4.75	5.10	5.50	5.90	6.25	6.75	7.00	10.00	13.00	19.00	1.00	2.00	3.25	6.00
8.00	2.75	3.50	4.00	4.50	5.00	5.25	5.75	6.25	6.75	7.25	7.75	8.00	11.50	15.00	22.00	1.25	2.25	3.75	7.00
9.00	3.00	3.75	4.50	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50	9.00	13.00	17.00	25.00	1.35	2.50	4.25	8.00
10.00	3.25	4.25	5.00	5.75	6.25	6.75	7.30	7.90	8.75	9.25	9.75	10.00	11.50	19.00	28.00	1.40	2.75	4.75	9.00
12.00	4.00	5.00	6.00	6.75	7.50	8.00	8.65	9.25	10.00	10.75	11.50	12.00	17.00	22.00	32.00	1.50	3.00	5.50	10.00
15.00	5.00	6.25	7.50	8.50	9.50	10.00	11.00	12.00	13.00	14.00	15.00	15.00	21.25	27.50	40.00	1.75	3.75	7.00	12.50
18.00	6.00	7.50	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	26.00	34.00	50.00	2.00	4.50	8.50	16.00
20.00	6.75	8.50	10.00	11.25	12.25	13.25	14.50	15.75	17.00	18.00	19.00	20.00	28.75	37.50	55.00	2.25	5.00	9.25	17.50
22.50	7.50	9.50	11.25	12.50	13.75	15.00	16.25	17.50	18.75	20.00	21.25	22.50	32.50	42.50	62.50	2.50	5.75	10.50	20.00
25.00	8.25	10.50	12.50	14.00	15.50	16.75	18.25	19.75	21.25	22.75	24.00	25.00	36.00	47.00	67.00	3.00	6.25	11.50	22.00
30.00	10.00	13.00	15.00	17.00	18.50	20.00	22.00	24.00	25.50	27.50	28.50	30.00	43.00	56.00	82.00	3.50	7.50	13.50	26.00
35.00	11.75	14.75	17.50	20.00	21.75	23.25	25.00	27.25	29.50	31.50	33.50	35.00	50.00	65.00	95.00	4.00	8.50	16.00	30.00
40.00	13.25	16.75	20.00	22.75	25.00	26.75	29.00	31.25	33.50	35.75	38.00	40.00	57.50	75.00	110.00	4.50	10.00	18.50	35.00
45.00	15.00	18.75	22.50	25.00	27.50	30.00	33.00	36.00	38.75	41.25	43.75	45.00	65.00	85.00	125.00	5.00	11.25	21.00	40.00
50 00	16.75	21.25	25.00	28.00	30.75	33 25	36.25	39.25	42.25	45.00	47.75	50.00	72 50	95.00	140.00	5.50	12.50	23.00	45.00
60.00	20.00	26.00	30.00	34.00	37.50	40.00	43.50	47.00	50.00	54.00	57.00	60.00	85.00	110.00	160.00	6.00	15.00	27.00	50.00

Courtesy of the Medick-Barrows Co., Columbus, Ohio.

able age, who always have one or more "specials" in the background, for whom they are willing to spend a few extra dollars.

This plan very often takes the place of the invariable enlargement that we used to sell with most orders, but find more difficulty in unloading now. People will still buy one or two extra nice things, but they no longer feel that size indicates quality. Indeed, the tendency is rather to the miniature than upwards. Furthermore, a few extra dollars for prints of the same size means a greater profit than for enlargements which take more time, work and paper. The Blank Studio sells mostly 8 x 10's, but the same plan can be applied to 5 x 7's. Several mount houses make the matching envelopes and mounts.

Selling Frames

When should we try to sell frames? We personally have always preferred the way that is admittedly the most wasteful—selling them when the order is ready to deliver rather than when the original order is

taken. Naturally this method is more wasteful, because if Mrs. Green has ordered six pictures and when the order is delivered you sell her three frames, that means that you will have to frame three of her six pictures and waste three mounts, if indeed the prints are trimmed large enough to be used in frames at all. If they are not, you have to discard them and make others, it being unlikely that you have three extra prints.

This sounds foolish and as if the cart were before the horse. Surely, you say, it is better to take a frame order in the beginning and then the printer knows what he is doing when he makes up the order, and the finisher will not mount those intended for framing.

True enough—but there is one difficulty. It is far harder to get frame orders before the finished work is seen. Furthermore, a customer is too likely, if she is sold on the idea of frames, to cut her photograph order and order fewer prints on account of the cost of her frames. That is not profitable business for us. Better waste a few prints to get the larger order in the long run.



C. Langer of the Fotograms News Service with Hammer Press Plate shows Capt. Milburn of the American Team receiving International Polo Trophy from Mrs. Thomas Hitchcock. Other members of American Team in background.

Little Miss I. Deal works a system which nany of us would consider wasteful and vith which many photographers would hort-sightedly refuse to coöperate. She stimates as well as she can the possibility of selling a certain customer frames. Then, a writing up the order, she indicates a cerain number of extra prints from each lesirable negative. These are delivered to ter with the finished work—spotted and lattened. Extra work as well as expense, ou say? Of course, but the best speculation in the world.

Miss Deal then shows one in a frame. Ve'll suppose she has ordered three extra prints. If she succeeds in selling all three rames, she does not indicate in any way hat the mounted prints won't go into the rames. She simply tells the customer when he can get her framed photographs.

Then, when the customer comes in for the ramed prints, she tells her:

"Mrs. Green, we found that the mounted prints were trimmed too small to fit the rames correctly. Those that are framed are ull size, unmounted prints. Now, I have reserved the mounted prints. Of course hey would make lovely samples and we ould use them very nicely, but under the

circumstances, if you could use them, I feel justified in making a considerable reduction in price, which is unusual with us.

"You may have those mounted prints forapiece. Shall I have they wrapped with the others?"

If Mrs. Green does not feel that she needs them or can afford them at that time, Miss Deal says that she will preserve them for a few weeks and that probably by then Mrs. Green will find that she needs them or some other member of the family will want one or more of them.

"Let me know, if you do want them," says Miss Deal, "I won't put them in with the samples for at least a month. That will give you plenty of time to find out, if you do need them."

It is seldom that the customer is anything but grateful for the consideration, and it is practically the only price concession the Blank Studio ever makes. The proportion of the extra mounted prints that Miss Deal does sell makes up for the waste of time and labor and extra material on the whole speculative proposition. She finds that she sells far more frames in this way than she did in the days when she showed frames when the original order was placed. It may be worth your while to try it out, too.

Don't Argue

C. H. CLAUDY

A clothing store in my city has sent me a umber of letters begging me to inform hem why I don't continue to buy my socks, andkerchiefs, overcoats, neckties, etc., from he firm. It appears from the letters that to man in the town was so much thought of s a customer as I was! My custom, it ppears, was the very mainstay and backnone of their trade, and now that I have, or some mysterious and unknown reason, vithdrawn it, they face bitter disappointment, dark skies, blue days, if not actual ailure in business! Such is the impression receive from very excellent, well-worded and human letters.

Well, I answered the last one. I hadn't dealt there for a year because of unsatisfactory service. I had bought a lot of socks and they were not full size, they wore badly and lost money for me. Naturally, I went elsewhere for the next dozen foot gloves. The new store to which I went captured my fancy and I bought the rest of my small needs there also.

But these letters I received were so simple, and human, and obviously directed at me, not some one else, that I sat down and wrote a note to the manager, told him just what the matter was, and awaited results. One of the letters had assured me that if there was

anything wrong, it would be righted; another said that unsatisfactory goods would be replaced, the third told me that no matter in what way I was dissatisfied, I would be made happy if I'd only tell 'em what the trouble was.

In immediate reply I received a rather poorly written letter, not very well expressed, which proceeded to argue with me! The socks were all right, only my feet were larger than they ought to be. Doubtless I should have ordered a larger size. They were very sorry, but of course they couldn't judge what size I wore from my shoes, and so gave me what I had asked for. I would have no further trouble if I bought some more socks, bigger ones, next time. They hoped I'd come back.

My readers are probably not interested in my personal measurements, but being six feet, weighing 180 and having regular feet for that size man, I buy the biggest socks as is-111/2. So that argument fell on deaf ears. But the point is that for a few dollars, they refused a chance to get me back as a customer. Maybe I am all wrong; but I was in a receptive mood, as shown by my letter, and a little tact, a pair of socks or two, and I would have gone back. It was easy to see, too, that the series of letters had been written by a capable ad man, when they were contrasted with the store manager's personal effort.

There are photographers who make the same mistake; they lose a customer, try to find out why, learn that something was unsatisfactory and then proceed to argue the matter. There are photographers who will argue with a customer over the work just being delivered, persuading her that she really is satisfied, when she knows she isn't!

There is no more short-sighted policy. The money in any business comes from the repeat customer. The profit on any one sale is not large—the profits on many sales make the business. The first sale is less profitable than any others, usually, because the expense of getting the customer must be charged against the first sale. The second and third often come without any expense of advertising on the part of the vendor. If there is no second or third, he loses!

Don't argue. I don't care how unreasonable a demand is, the chances are a hundred to one that the customer thinks she is in the right. There are a few people in the world whose meanness expresses itself in a desire to "do" some one, and who will deliberately fake a complaint in order to see if they can make a merchant "fall" for their graft. But they are few and far between. The usual woman who thinks you finished up the wrong proofs is convinced she is right, if she thinks she ordered brown and you made them black, even showing her her own order in her own handwriting won't help matters; the more you prove the customer wrong, the more peeved she is!

You just have to ask yourself whether you'd rather be right, or have a customer. If you would rather have the customer, admit the mistake is yours whether it is or Apologize. Say you are mighty not! sorry, and you'll refinish or resit, or retake or re-anything she wants. Make her happy. Let her feel that you are anxious to please her, not to keep her custom for its money value, but that you want her influence and her good will.

Don't argue! It does not pay. Don't argue, it just gets you in bad. Don't argue, let her have her say and agree with her! Oh, I know, it's hard to do-some people are mighty unreasonable, and want the earth for a nickel, but it's her nickel, after all, and if you want it, you have to work for it, not only with lens and plate, but with tact and generosity.

Finally—and this is really all there is to it -DON'T ARGUE!

She had a vast amount of money, but it had

come to her quite recently. One day an acquaintance asked her if she was fond of art.

"Fond of art!" she exclaimed. "Well, I should say I was! If I am ever in a city where there's an artery, I never fail to visit it.'

"Keeping the Camera Busy"

An Address by Henry Collins Spillman before the P. A. of A. Convention, July 28, 1927. Mr. Spillman was Introduced by Mrs. Helen B. Stage in the Following Charming Manner:

MRS. STAGE: Here is where we go from the artistic side of photography to the practical.

They are both equally important, I think, because I am going to introduce to you Mr. Harry Collins Spillman, who is the Educational Director of the Remington Typewriter Company, and who is one of the best known lecturers on salesmanship in the

Incidentally, I want to say that when we made up this program and someone said let us have someone on salesmanship, it was the only time that that suggestion was ever made, and I think I said, "All right," I do not care who you get, but don't get someone that would give a lot of hot air on salesmanship, that doesn't compare to photography, just get someone to talk to them on salesmanship of photography, because that is what we people are interested in.

So Mr. Spillman was given directions to go to several studios throughout the country and have his picture taken, and take great note of how they sold the pictures to him, and tell us absolutely, honestly and candidly how bad salesmen we are, or how good

salesmen we are.

May I introduce Mr. Spillman?

MR. SPILLMAN: Ladies and gentlemen. I appreciate very much what has been said in my introduction with reference to the concrete following the artistic, as we have it this afternoon.

I feel very much like the gentleman who was speaking on a very interesting program in Philadelphia some weeks ago, came down at exactly to his

place on the program.

The previous address had not been of interest as they have been at this convention, so when my friend got up to speak, he looked around, and he noticed he only had one man remaining in his audience to hear what he had to say.

He looked around at this fellow and he said, "Old man, I want to thank you from the very bottom of my heart for remaining to hear what I have to say." The fellow said, "Don't thank me, I am the next

speaker." (Laughter.)

I want to say, that being the next speaker this afternoon it is a very heavy assignment, a very heavy assignment.

It makes me feel very much like Mr. Schwab said

he felt when he was twenty-six years of age.

He was made Superintendent of the United States Steel subsidiary down in Bethlehem, Pennsylvania, so he said he felt very much proud when he got this position, and he went around over the Steel Mills looking for a chance to demonstrate his

It came very early in the form of a reprimand to an old Irishman who was smoking on the edge of

a wheelbarrow, contrary to the rules.
So Mr. Schwab said, looking down at Patrick, he said, "No smoking in this mill." And Mr. Schwab went on his way.

He came back a few moments later very much chagrined, to find Patrick still smoking away on his

This time he took him very vehemently, he tapped him on the shoulder and he said, "You are not deaf, are you?" He said, "You heard what I said a few moments ago about no smoking in this mill." He

said, "You know who I am, don't you?" Patrick said, "No, who are you?" He said, "Why, I am the superintendent of this mill." Patrick looked up at him and said, "Young man, you have got a damned good job, you better hold on to it."

That's exactly the way I feel this afternoon. I have a very heavy assignment, if I can only deliver

on the assignment.

My subject has been assigned to me as I read it here, keeping the camera busy. Now, that is a very big problem and, after all, I think that keeping the camera busy is not unlike keeping the typewriter factory busy or a great automobile plant busy.

It depends very largely on increasing consumer demand, that's all, increasing consumer demand.

Now, I read recently in one of our magazines, it was stated that every industry in America needs a new bag of tricks.

I believe that the author in making that statement did not mean any insincere kind of a trick. He meant a new kind, a new plan, a new method, a new problem, a new something that would deliver the goods and turn the trick, that is what he really meant.

Because competition is not the kind of competition that you used to have, and the kind that I

used to have.

It is not only a cut-throat competition from the standpoint of price, it is not only a competition from the standpoint of people in the same line of business, but there is a bitter battle on today for every dollar of the consumer's money, every dollar that he has in his pocket, and every dollar he ever expects to have in his pocket.

The radio is in competition therefor with the

vacuum cleaner

The automobile is in competition with golf.

Books are in competition with movies.

And the photograph is in competition with every kind of merchandise of which the public is more auto-conscious than it is of the photograph.

Now, you know some new kinds of tricks, and new bags of tricks, and you need more of them than

you ever needed before.

The cooperative apartment, for instance, is a new bag of tricks.

The Book-a-Month Club is a new bag of tricks.

The chain store is a new bag of tricks.

So, your great industry found itself very much in need, I think, of a new bag of tricks, and you found that new bag of tricks, that new way, that new problem, that new plan, in the presence of a great cooperative advertising enterprise.

That is your new bag of tricks.

Now, I think any man who thinks clearly about the photographic business will say this, that there is no other industry in America today, the art side of which has so far outstripped the consumer demand and consumption.

I think your status in that respect is far more serious than the status was of the raisin business or the flower business or the confectionery business, or those other businesses whose representatives have banded together in recent years in cooperative endeavor.

Now, what are the facts about the psychology of photography.

Well, now, on the personal side of the photograph we have an appeal made to two of the most substantial and basic emotions we have, egotism and sentiment.

Therefore, the appeal of photographs, personally speaking, ought to be and is when the interest is developed universally, and on the commercial side and around the commercial photograph, there is no agency obtainable that merits so much emphasis and that imparts so much emphasis to the truth of the written message as the photograph.

Why, the photograph appeals to the eye, and humanity is educated ninety per cent through its eye. Its emotion is appealed to largely through the eye.

Humanity is eye-minded, not air-minded, so the wonder to me is not that you men and women have come together finally to increase the production of your great enterprise, the surprise to me is that you have been so long coming together and recognizing how far you can extend the benefit in output of this great industry.

Now, as has already been said, I have made some survey of the photographic business in the last

ten days.

It has not been a very extensive one, but it has been a very careful one in a way, in a limited way.

In the last ten days I can say I have been photographed in most of the great avenues of New York and Chicago, and in some of the lesser studios between both of those great cities.

I have called upon twelve photographers in

that time.

I have sat through and suffered through six sit-

tings and something like thirty poses.

Therefore, I think I can safely say that, for this season at least, I have discharged my obligations to

posterity, photographically speaking.

Now, what did I find in the photograph shops? shall always remember with pride and cherish the memory of the great artists I met in these galleries, and also I shall remember pleasantly the sales people that I met, but I did not meet very many sales people.

The sales people that I met were largely the substance of things hoped for and the evidence of things not seen, people who were really selling the idea.

Well, I think I can prove that when I say to you, that I went out with \$75 of the association's money and I exposed myself to the artistic temperament of twelve photographers, and I have \$15 left. (Laughter.)

So, I think you will agree with me that I did not

meet any gold diggers during my survey.

Now, that is not all. The plain truth of it is that in the ten days that I was working more or less on this enterprise I did not hear a single sales talk, not one, in either a great gallery or in a small one.

I never heard in an interview any more than one word said about an oil painting, about an enlargement, or about a picture frame, anywhere that I went.

Now, perhaps you think I should not have heard it. I don't know that I should, I don't know but what it would have been a violation of the etiquette of your business, but that is not what I am here to talk about. I am here to talk about what I found and how you can keep the camera busy, so I am going to give you as far as I can the honest-to-God lowdown on what I discovered from the salesman and the business man.

In one great studio I visited I saw on the desk a beautiful interviewer, a memorandum that had three very great selling items upon it.

The first item said, three photographs \$75, one oil

painting \$150, one album \$65.

Now if I might judge by my experience, that memorandum was a memorandum of an order not a sale, and there is a very big difference.

It is just the difference that is between an order

taker and a sales person.

Another place I went to and talked to a very entertaining young lady. I asked her to explain to me why I should buy a larger photograph instead of a smaller one. I wanted to be sold on the idea of the larger photograph.

She did not give me any good reason, and finally she admitted to me, when I suggested the larger the photograph the larger the egotism on the part of the

sittee, that maybe I was right.

Well now, that is not the answer at all.

Perhaps, however, the joke is on me. Maybe these young ladies recognized me and knew their stuff, and also their prospect.

Maybe they recognized how much money I did not have and how much I was not going to spend.

I don't know, but I am simply giving you an account of my reception in the studios that I visited in the last ten days, and I want to give you my honest impression on what I gathered from visiting all of these studios, and this honest impression is that the average small town photographer carries all of his salesmanship in his wife's name.

In the larger studios we meet these delightful reception clerks. I hear them referred to as interviewers, they are always pleasant to look upon and exceedingly entertaining, good fun also, but I cannot really and honestly classify them as sales people.

Now, the fault is not with the young people. Do not misunderstand me. These young ladies, if they were different than what they really are now, perhaps they would violate the environment that they are in and not do what they were hired for.

Perhaps, to do what I think they ought to do would not be artistic-would be to do what is not artistic, and would be to do what is purely commercial, and as I say, I don't know whether you want to be commercial or not. That is not for me to say.

I know there are a lot of artists, there should be, who do not care for high powered selling methods

in the studio.

There are a great many artists who are good enough and well-known enough so that they do not have to have any high-powered methods of selling in the studio, but I am going to express this as my opinion, and that is that this great industry will never come into its own, you will never cash in on that great advertising campaign unless the members of the industry can give as much thought to the science of selling photographs as they do to the art of making them.

You must, therefore, if you are going to keep the camera busy-there is only one way to keep it busy, and that is to increase the consumer demand.

In other words, you have got to make the people of America photograph conscious. That is the meaning of your great advertising campaign, that is what they have to do in the raisin business, that is what they have to do in the florist business, that is what they have to do in the confectionery business.

Why, this is only one of twenty great industrial advertising enterprises that I have been concerned

with within the last eighteen months.

They have all had the same problem to deal with, and that is, developing in the mind of the consumer a consciousness of the merchandise.

Well, how are you going to do it? There are three reasons why I think the average photographer fails to keep his camera busy and hey all revolve around constructive selling.

Every one of these reasons that I am going to announce to you this afternoon are, I believe, the rital reasons.

Now, in the first place, he fails to keep his camera

ousy because he fails to think right himself.

All the progress in the world begins in the mind, and all of the salesmanship in the world begins in the mind. It is a mental thing to start with. As I said a moment ago, the United States is not photograph conscious.

That is the whole plain truth about it. It is not photograph conscious. It was not photograph conscious as I just said of raisins and of flowers and of candy and of numerous other things for the production and distribution have been doubled through the great mass of advertising that has been poured into the papers and magazines of the country, plus constructive selling methods in the retail stores that were marketing these enterprises.

So, when America thinks constructively about photography, then America will buy photographs in the

measure that America likes photographs.

I thought, this afternoon, as I saw all of these splendid ideas going up on that blackboard, the form of pictures, the censor of desire, logic and clarity, they all referred to what I am talking about also in the business of sales.

The average man does not like to think and he does not think. Sometimes when you are talking to him in your studio and he drops his nose glasses down on the end of his nose and looks off into space, and you say, "I have got him thinking all right," he is not thinking at all, he is just registering his prejudices, thinking in the terms of his grandfather and his ancestors.

What is a sale, anyway? What is a sale?

I will give you a definition that is not a psychologist's definition at all. It is an honest-to-God business man's definition.

Here is what a sale is when you make one in the

studio, and an accurate description of it.

A sale is a record of two minds that have met. It is the record of two minds that have met-that is a sale. It is awfully hard to meet the average mind because it is not going anywhere, it is asleep; that is the reason you cannot meet it, and that is exactly the reason why we have to have all these great advertising campaigns.

It is to open up the minds of the world with refer-

ence to our industry.

I don't know whether you have ever stopped to think about it, but the fact is that the high cost of living today in America is due to what I am talking

The high cost of the photography business today

is due to what I am talking about.

I do not know so much how it is in your business, but I know this, in the typewriter business, we could afford today to reduce the price of everything we manufacture, and we could at the same time raise the salary of everybody on our payroll, if it did not cost us so everlastingly much to make people open up their minds and cause them to think constructively about the typewriter business.

The same thing is true of the studio, because this law that I am talking about now, this law of psychology, this law of selling, it is the universal law

and it applies to your wares and to mine.

All it is held to be poor, and when I say poor, I do not mean to be poor at the bank either, that is a sad kind of poverty. But there is another kind of poverty that is much sadder and more costly than

to be poor at the bank, and that is to be poor in your mind.

Some of the greatest men that have ever lived in the history of the world have been poor at the bank.

Socrates was poor at the bank. Paine was poor at the bank.

Russo was poor at the bank. Abraham Lincoln and Jesus of Nazareth-why, they were poor at the bank, so poor that they had no place to lay their heads to rest upon, but these men were not paupers. Remember that, these men were rich in their intellectual resources and that is where we are all rich to begin with, in the mind, in the

character of our thoughts. The tragedy of the average American today, and question too but what it is true in your business, I dare say the tragedy of the average photographer in America today is this, he is so poor in his thoughts that he has not so much as two ideas to rub together while he is waiting for the train.

And that is the average American.

No wonder, then, that the people who work under him are order takers, no wonder that they never develop any of the science of constructive selling.

You have only to apply this thought that I am talking about now to the politics and religion of the average man to see how much he actually thinks about photography.

How much does he think about politics? Well, how much do you? I don't know how much you do,

but I will tell you how much I do.

I was born and raised in a time and place when a man could only belong to one political party and be

respected way down south.

At the present time I am a Democrat. Now, I am not sorry that I am a Democrat. I offer no hopes that I will ever vote any other ticket except the Democratic ticket, and I am not at all sorry that I am a Democrat.

I am just sorry that I have not got a good reason for being a Democrat, that is about all I am sorry for. And I know a lot of Republicans who are just as bad off as I am as a Democrat.

Now, I think it is all right to be a Democrat. Do not misunderstand me, but I know something better than to be a Democrat, and that is to have a reason for being a Democrat.

That is better than to be one, it really is. If you are a Democrat today because your father was a Democrat and for no other reason, you are a poor Democrat, and if you are a photographer today for no other reason than that your father was one, why you are a poor photographer, you do not deserve to make money.

If you had not any constructive honest-to-God individual reason for your own business, you have no business in the photography business.

I believe we fail because we fail to think con-

structively, to begin with ourselves only.

That is the beginning of the sale, and in the multiplication of the same idea through other people.

Now what about your religion, to prove the same I am a Methodist. Why? Not because I love idea. I am a Methodist. Why? Not because I love John Wesley and understand his theology. Oh, no. I am a Methodist because it lies in my family, like snoring and obesity.

If I had stopped to think about my religion I would be a Baptist or a Presbyterian, but that takes too much time when I can just reach over and take

my own religion.

Now, when you stop to think of all those things tie up with our business. It is the very meaning of your great advertising campaign to open the minds of the people.

When a man tells you he is open-minded, you better investigate, maybe he has mistaken a vacancy for an opening. There is a great difference between having an open mind and having a vacant mind.

It is all right to be a Democrat in politics, I suppose, but I would be an aristocrat in my mind. I should not want to be mass-minded, and have my mind just like my neighbor's mind. Rather, I should be as one of whom the Shepherd spoke when He said, "I have other sheep not of this fold."

Oh, yes, the trouble is in the mind of the public, that is the trouble with the man who comes into your gallery. He is not really photograph conscious.

He is coming in.

Of course, he is coming in and he is probably coming in today as a reaction to this last excellent advertising, to this most excellent advertising that I

have taken the trouble to analyze.

He is coming, but after he comes, then it is up to you to write, not as the result of an order, but as the result of a sale this memorandum that I referred to, three photographs \$75, one oil painting \$150, one album \$65.

Now, whether it is ethical or not, I say you will never raise this industry until you cut out some of this artistic stuff in the studio and become a little

more businesslike and commercial.

My father died down in a small county in Kentucky when I was two years old, and so of course I don't remember ever having seen my father. When my father died he left me as quite a young man, and just about nothing else, but here is the point I want to tell you, that in this little mountain county in Kentucky, he left the first \$1.000 in life insurance money that was ever received in that county to my mother and to me and to my sister.

\$1,000! I sometimes wonder if any \$1,000 ever went so far to perpetuate the personality of the man who left it as did that \$1,000 that my father left to us, but, and here is the point, he did not leave a single photograph of himself, a good photograph.

Today I am a little more prosperous than my father ever thought I would be. I would give \$1,000 today for a good photograph of my father.

Now, gentlemen, do not misunderstand me. The fault was not my father's, for I had a good family. I had a loving father and according to his likes, a providing father.

In my father's day and time, it was not easy, I dare say, it was not possible to get a good photograph, but there are a lot of loving fathers today, kind and faithful fathers, who are dying, as my father did, with a great flock or great photographers all around them, leaving no record, no facial record of their existence for their loved ones.

Some of them do not think about it. So, I say, when you take up this great advertising campaign and look at it squarely in the face, see what it

really is.

It has about it something more than a commercial background, because, after all, the public needs to be stirred up and made to think about this great problem of having itself photographed.

Now, I said a moment ago that I did not meet a real salesman while I was on this survey. I did

meet one.

I met one of the best salesmen—and the best salesman that I met was the poorest artist that I met.

Now, gentlemen, hear me on that. I did not meet him on the avenue in Chicago, and I did not meet him on the avenue in New York, either.

This great salesman that I refer to and this poor photographer I met him as a matter of fact in a park in Cedar Point, Ohio. That is where I met him.

He had his dark-room on his back. He was the hawker of his wares,

Well, he was doing quite a lot of business, not ethically, of course.

I am not recommending altogether his style, he did not give me any sittings, he gave me a couple of standups.

I suppose you would call them holdups, I don't know what you would call them, but he was doing a lot of business, and he did some business with me, and I have ocular evidence here today to prove to you that he did.

Here is some of the business that he transacted

with me in Cedar Point ten days ago.

Now, of course, these photographs will not live forever. But I want you to know this, I ordered one and he sold me two.

A variety of frame increased the pictures 100

per cent.

A little later on, in the same vicinity, I met another great and glorious salesman with his tripod and his dark-room on his back, and he also did a little business with me, and that is what he did right there.

Now, that is not anything that I will bequeath to posterity with any great amount of pride. It has a frame about it, made out of one-half of one per

cent of real tin.

The point I want to make is this: I bought a photograph, but when I got through buying with it I found it beautifully framed and he had increased the volume of his sale 40 per cent. and there it is.

Now I am not recommending the procedure that went on in that park at all. But I am saying this, that there was something about the method and manner of that man that I admire, for after all, he had something of the instinct of a merchant. He had something of the selling and persuasiveness and characteristics of a merchant about him. In other words, he made me photograph conscious, and that is a wonderful thing, and so, for that trick, my hat

Prices for Commercial Photography

WE have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

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VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. O-¾ oz. jar - - 25 cents J. H. Smith & Sons Co., 1229 South Wabash Ave., Chicago nes off to that man. With palm forward and arm plifted, I give him the old Roman salute. He made e think.

And remember this, whatever a man fails to think

out he fails to understand, and whatever he fails

understand he opposes. Now, that is true of the photography business as is true of the typewriter business, so don't you

where this all begins?

It is in the mind. Failure to think mind, and ilure to make people think constructively in the

ilure to make people think constructively in the udio is the first point of the failure to keep a

notograph machine busy.

Now, in the second place, the average photogpher fails to keep his camera busy because he es not talk right. He does not think right, and ext he does not talk right.

Oh, how much of my personality is on the end of y tongue? How much of your personality is on

e end of your tongue?

So much of mine is on the end of my tongue that would go to the hospital this afternoon and permit most any kind of a major operation to be permed on my body before I would allow anybody to ke out my tongue.

I am not a master of language at all, I am a lover language. I belong to a small coterie of young en in America who found out how rich we can ake our lives out of the English language, that

all.

No wonder I would rather give up my appendix an to give up the adjectives and adverbs that I ed every day in my business. I would rather have weak body today than to have a weak speech, and would not mind having a tin ear if I might have a ver tongue, for I look around over the world and e what people can do when they have the gift of eech, people who have the verbs and adjectives d adverbs to express with clarity the realness of eir merchandise.

The trouble is you are language paupers. We will frank about it, the average sales person, not only your studio, but in the typewriter business and ery other line of business today, the average sales-

an is a language pauper.

No man is so poor as a language pauper. No man so rich as the man who has laid hold of the

ulence of the English language.

I have been around over your glorious exhibit veral times since I have been here, and as I looked er those remarkable photographs, those inspiring ages upon the walls, how I wish that every salesum, every photographer and salesman in America uld really express with the keenest English the liness and fullness of that merchandise.

cannot do it.

Now, remember this, ladies and gentlemen, it takes photograph; very truthfully and very rightfully, a otograph is required to give the right emphasis to

: right message.

lagree with you on that. The photograph, as you ill say in your advertising, imparts as no other ency does the right kind of truthful emphasis to

: written page.

But here my decision is that it takes a picture to a the photograph, a word picture from the salesn. So, if you are poverty-stricken for your ideas your language, or if you have people waiting in a studies today that have not the language to oress the richness and fullness of your merchance, how can you expect to cash in in the manner to you ought to cash in?

150, I ask you today about your language power. I

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

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ask you about the language power of your clerks and your employees. How many words do they have in

their vocabulary?

You know, Shakespeare is supposed to have 23,000 words in his vocabulary. The average woman has only 800 words in her vocabulary. That is a mighty small stock, but she has a wonderful turnover.

Now, when you find a man or woman with a small stock of language, why that is all that can be done is

to turn it over.

And if it does not express the beauty of the photograph, the center point and the interest and the logic and the other wonderful ideas which have been pictured today, then do not blame me if I do not buy, for I must be told and I am not told because I am called upon by a great, ever-increasing army of language paupers in America, that is why I do not buv.

So, there is a great deal to be said on the point of talking right in the studio on the part of the people who want to enlarge the sales, not the orders but the

sales, of your industry.

Well, you say, we don't like so much diagnosis; what is the remedy? I know I am a language pauper, but I am past middle age; I have never been to the high school, and never expect to go. What solution is there for me; how can I add to my language power and therefore increase the cash value of my personality in my establishment?

Well, I am not an expert. An expert is just an ordinary man away from home, and I am not away from home today, but I know this, I know that I am today the same person I was the hour I was born, plus two great influences that have come into my life.

What are they? They are the people I have met and the books I have read. Those are the things,

those are the moulders of influences, those are the things that educate men out of infancy into maturity, the moulding influences that change out of infancy and into maturity-the people you have met and the books you have read.

Therefore, I ask you that question today as we close this great convention, and as you start back to your respective homes, I ask you if you are interested in increasing the turnover of your establishment, and if you believe I have spoken the truth when I told you that your workers are language paupers, answer me when I ask you, what do you read?

You answer me back, in all probability, and say

"Well, I read the newspapers."

Well, I know you do, because I do and the average person does; I know some men in New York who do so much reading in the newspapers that they can tell you the pedigree of all the race horses.

I know some others who know the record of every

prize fighter since the year one.

I know some that can give you the batting average and the salary of every baseball player in the major leagues and maybe in the minors, or in all of the leagues.

That is all very interesting information. Frankly I would like to have it; but I don't know where you can sell that kind of information—I really don't.

I would like to have the progressive batting aver age of Ty Cobb and Babe Ruth, but I am too bus and I haven't got the time to look them up.

I am after the batting average of Epicurus and Ralph Waldo Emerson, the Apostle Paul, the presen great modern day writers who play upon the English language like Paderewski plays upon the piano.

What do you read? If you want language power

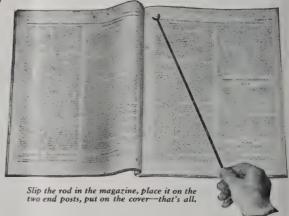
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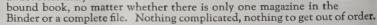
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Order a trial supply from your stock house and see for yourself how fine they are.

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why don't you read Macaulay for clearness? Why don't you read Scott for imagination? Why don't you read Epicurus or Ralph Waldo Emerson for wisdom?

And there is another book that you ought to read a great deal more than you do. You want language

power.

It is the book that Abraham Lincoln was educated out of, and he was the greatest salesman that ever lived. He was a language pauper when he was at middle age, but when he went down to the battlefields at Gettysburg, he was a master of language, he was a master of expression, one of the greatest masters that ever lived.

What did Abraham Lincoln do? Why, he educated himself practically out of reading one book, and that book is in the library of every man and woman here today, but it is dusty and we seldom read it, and it is the record of the greatest salesmen that ever lived in the history of the world.

Why don't you read it?

You ask me today to state to you or to suggest to you the one man who in all of my reading and all of my experience, who was the most successful, who trained salesmen, who was the most aspiring salesman in all the history of the world, the man that

sold the biggest idea most successfully and most scientifically, and I say to you it was the Apostle Paul.

He went down into Athens when Athens had 28 different kinds of religion, and sold them another kind.

Well, I know a lot of business men in New York City who are so ignorant of the Bible that they think the Epistles were the wives of the Apostles.

So, I am doing what I can to correct that hallucina-

tion, and I am serious about it.

It is immaterial to me whether you think the book is true or not. I do not care if I knew every line in the book was untrue; it would still be the best reader with me, and the best seller.

Because I am interested in increasing the cash value of my personality by adding to the value of my

language power. That is why.

And I tell you that there is not a great salesmar in America today that I know of, there is not a great public speaker in the United States, and not a great writer, there is not a great advertising writer that I know of that does not owe a great deal of the clarity and vivacity of his public address and of his writing to the Bible.

So, if you are not reading that book, why, you are taking an unnecessary language risk.

Here is something you ought to read particularly

Reliable Photo Supply Houses

The H. & W. B. Drew Company

Everything Photographic

Jacksonville, Florida

Eastman Kodak Stores, Inc. (Formerly Glenn Photo Stock Co., Inc.) 183 Peachtree Street, Atlanta, Ga.

Burke & James

Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio—Finishers—Engravers—Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop

Everything Photographic

424 Grand River Ave. West, Detroit, Mich.

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
156 Larned Street West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation

Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.

Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc. 57 East 9th Street, New York City Our Monthly Magazine "Snap Shots" Free

Willoughbys

Everything used in Photography
110 West 32d Street, New York

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
806 Huron Road, Cleveland, Ohio

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa.

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CHICAGO

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

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7 OU can learn the art of retouching and finishing with this new book. It shows you how to minimize the unintentional defects and how to emphasize the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

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Please send me, pos for Photographers."	stpaid, "Retouchi	ng and Finishing
for rhotographers.	Enclosed is \$2.00.	

Name	
A 11	

here is something that every man and woman in your establishment ought to read; you ought to read every page of this wonderful book and increase your language power.

And, by the way, talking about your advertising power, don't forget to read your advertising. Every man and woman in your establishment, and that includes you, ought to read every page put out in your wonderful advertising campaign that is going into the magazines of America.

You know, the typewriter business, in a way, is not so very different from the photograph business. We in the Remington Typewriter Company spend hundreds of thousands of dollars a year for advertising, and we try to sell our advertising to the public.

I raised the question, why don't we sell it to our own people first? What does it mean to multiply the enthusiasm and the personality, to say nothing of the language, of these great advertisements into the mouths and life and personality of every person engaged in the photograph business of America?

Now, if you overlook that opportunity you are overlooking one of the best bets that I know of in connection with this convention, because I have taken the time to make a study of this advertising and I have been through, as I have already said, more than a dozen great advertising campaigns of this kind within a year, and I have never read anywhere advertising more appealing, advertising couched in more dynamic, impelling, and compelling language, than you have had put into the advertising that you are now running.

Take it back into your studios, multiply it into the hearts and life and vocabulary of the people who meet the public that ought to buy photographs.

And, in the last place, there is one other failure that causes the average photographer to be idle rather than busy. Failure to think right, failure to talk right, and last, but I think most important of all, is the failure to act right in the studio.

I wonder if you have ever thought about it, but it is perfectly patent to an outsider, there is too much shadow in the studio and not enough sunshine, not enough cheerfulness there.

The studio needs vitalizing. I saw some studios that were more like a hospital than a business empor-

ium—a great deal more.

Maybe, after all, that was not so far amiss from the ideal, because I want to tell you today that having your picture made is still too painful a process in the United States for the average business man. It really is. Too many business men are photographic-conscious, but they do not go to the studio because they do not like to.

With that man, the photographer and the dentist are twins. He thinks of the photographer, and he thinks of him in the same breath and in the same terms that he thinks of his dentist.

So, after all, I think that a great many of us go into the photograph shop, and we go in with the idea of asking of you not justice, but mercy, and perhaps we need it.

So, I say, in the studio, if you want to keep the camera busy, in my estimation, this is the last element of salesmanship, this vital consideration which is the sum and bone of the personality as regards to the conduct of your studio, to be vital, to be human; to he. if I may say so, a useful.

My life insurance agents never let me forget that some day I shall have an old man on my hands, and I do not know anything that so cripples a man's selling power and his man power as that sort of prenature advancing old age, and we are likely to ncounter that very frequently, I think, in the studio. It robs a man, as I say, of his man power and of is selling power. When does a man die, anyway? You know, that is one of the most interesting things have ever encountered in studying salesmanship.

You cannot always tell when a man dies. Every nan dies twice. He dies once in the spirit and he lies once in the body, and these two departures from ife are not always made concurrently-not always. so, what I mean to say is that the date on the tombtone is not necessarily the day the man dies. It nay be just the day that society took a formal notice of his departure, that's all that it is.

Sometimes a man dies 20 years before he is actually nterred. I met some of that kind in the studio, men who were dead, but not yet buried. They belong o the ever-increasing army of the unburied dead.

So, every time I begin to think I am going to shuffle off this earth, ahead of that time I always think of vethusaleh. He left a wonderful example. Methusaeh lived until he was 169 years old, and that is some ecord.

He never was X-rayed, he never was manicured, and he never had his appendix removed. We don't snow how long he might have lived if he had had it all, if he had had all those wonderful opportunities ou and I have today. So far as I know, Methusaleh nas never had but one serious rival, and that is Abie's Irish Rose.

Our studios ought to be cheerful, they ought to be juman, they should not be so serene and so quiet. Let them look a little like a business, as if you meant

I went, the other day, to a great society here in Vew York, which has for its purpose the extension of numan life. I went into that great society and I said, "Here is my \$25." I left it on the counter, and said, "All I want to ask you is one question; I want to know when I will be an old man." Well, hey looked me over; they said, "We are sorry, we tan't answer you that; that is a relative question and t requires a relative answer." And I said, "I must cnow; I am sorely vexed by this problem; I am obbed of my man power and my selling power, and ou must answer me this question as to when I will

be an old man."
"Well," they said, "we don't know." Then I went over to see my family physician and I put the proposition up to him, and he couldn't answer me either.

So, here I was as a salesman, sorely vexed by a great question that no organization seemed to be ible to answer.

So I turned back to that book I recommended to you a moment ago, that book out of which I get nearly all of the facts of life, nearly all of my sales conversation, and my language power and my nspiration.

Of all the books in the world, I picked out that book, and I went to that book for the answer to this question of when I would be an old man, and I got the answer, and I give the answer to you.

And if you accept it and multiply it into your business, it will be worth all the money you spent in

coming to New York.

And where did I find the answer to that question? Why, I found it in old Joel, wandering around on the hills of Judea 2,000 years ago, and he answered this question of mine in this way.

He said, "Old men dream dreams, young men see visions." And after I thought that over, I said, "Joel, you are right."

After all, there is a tense to a dream and a tense

to a vision. A dream is a past tense, a vision is a present and a future tense. People who dream are simply done for, they are old; but the vision is the great forward sweep of the moving picture camera showing me what is ahead in life. That is the difference between a dream and a vision, and there is the difference between youth and old age, and there is largely the difference between the quick and the dead.

Now, tell me today, which are you? Are you an

expecter or a retrospector?

Is your studio a reflex of the past, or is it an expression of the future that is outlined in your advertising? Which is it?

The result of this convention, the result of that \$2,000,000, depends largely on what you take back to your studio in your minds, what you are going to do in the way of improving it.

Do you want to play your part? Do you want to keep your camera busy in the terms as I have expressed it today? Answer me in conclusion with this question, a very personal question, a very interesting question.

I want to ask you how weary have you grown in the battle of becoming? In other words, frankly,

how old are you?

Now, I do not ask you to show me the record in the family Bible, but I ask you to answer me today in the language of old Joel; tell me whether that picture across the skyline of your life is a dream or is it a vision.

Is it a fading picture of a battlefield of surrender, or is it a great birth of gold rising yonder in the east eternally upon the battlefield that knows no

surrender and no surcease?

May it be the latter. May it transpire that every photographer sitting here this afternoon may highly resolve this:

Let others do as they may, but, as for me, I am going to give to my industry, I am going to give to my city, I am going to give to my studio, one real unit of personality. I am going to do it by thinking right, by meeting every sunrise with an open mind.

I am going to endeavor to talk right, and, best of all, I am going to strive mightily to act right. I am going to sanctify my knowledge and my labor

with love.

You be photographers after that fashion, ladies and gentlemen, and the things you want will come to pass and from day to day and in every way shall you grow better and better.

Every good picture is the best of sermons and lectures.—Sydney Smith.

SLOW MONEY

Is the money you have tied up in past due accounts

SPEED IT UP!

Collect what is due and keep your friends by using the PHOTOGRAPHERS SERIES of COLLECTION LET-TERS, compiled and successfuly used by the Credit Manager of an internationally known Photographic concern.

30 letters—paper bound—\$5.00 A real investment offered by

THE ARDEE COMPANY

Box 11. Station "K"

NEW YORK



Mr. and Mrs. Joseph E. Woods, of Falls City, have purchased the studio of William Davis in Wilbur, Nebr.

Charles Marsh, of Rockford, Ill., recently opened an attractively decorated studio with the latest photographic equipment.

The studio on South Main Street, in Princeton, III., for many years operated by A. A. Hallberg, has been taken over by David S. Hamm.

Beatrice Nusbaum is opening a studio at 167 West Dominick Street, Rome, N. Y. We wish Miss Nusbaum success in her new venture.

The Godfrey Studio, in Kenton, Ohio., held a formal opening in their new location recently, after extensive renovating and remodeling had been completed.

Mr. and Mrs. C. J. Dinning, who formerly conducted a studio in a 12×24 car equipped for photography, have just opened a modern studio at Medicine Lodge, Kans.

Mrs. D. Snow, of Hartford, Conn., gave a most interesting talk on the activity of the modern woman in the field of photography at the recent New England convention.

P. J. Ringler, of Florence, Kans., has purchased the studio in Burr Oak, formerly operated by Walden Bailey. Mr. Bailey has decided to retire from the photographic field for the time being.

Ivy Morgan has just completed the opening of her new studio in Sylvan Grove, Kans. We congratulate Miss Morgan on her decorative scheme, and feel sure other photographers would do well if they emulated her example.

George E. S. Williams (Pop), for many years the Washington, D. C., representative of the Eastman Kodak Co., died on October 27, from septic poisoning. Mr. Williams lost a leg a tew years ago through the accidental fall of a paper knife, which caused an infection. A short time ago he renewed his artificial leg, but this created an irritation that opened the old wound and caused his death. He was one of the most likeable men we ever met and his host of friends will mourn his loss.

Ed A. Taylor, for many years with the Bausch & Lomb Optical Co., is now connected with the Peoples Trust and Saving Bank, Chicago, in the bond department. Here's wishing you success, Ed.

Edna Brown has reopened her photographic studio in New Berlin, Conn., after an absence of three years, during which time she received valuable experience in various prominent studios in New York State. She will specialize in child portraiture.

P. A. Rowland has opened a studio in Lancaster, Calif., at Thirteenth and Antelope Avenues. Mr. Rowland was out of the photographic game for some time, and after considerable thought, decided to return, as the demand for his services was so great. Mr. Rowland's work consists of portraiture and commercial photography, as well as amateur finishing.

Archie Ellis, of Weston, W. Va., was host of the Monongahela Valley Photographers' Association at their regular monthly meeting held in his studio on Main Avenue, Sunday afternoon, October 16. The meeting was presided over by Walter A. Johnson, President, of Fairmont. The evening entertainment was provided by a dinner given in the club rooms of the I. O. O. F. Hall.

An interesting exhibition of the Harold Seton collection of photographs of New Yorkers who attended the William K. Vanderbilt fancy dress ball on March 26, 1883, will be on display November, in the main corridor of the New York Historical Society Building, Central Park West and Seventy-sixth Street. The public will be admitted daily until the close of the exhibition on December 10.

An interesting demonstration in direct color photography was given recently under the auspices of the University of Chicago Photographic Circle. when Gerhard Schlutiers, representative of the firm of Agfa, developed negatives taken at Banff and Lake Louise by direct color photographic process. The exquisite beauty of these slides was so effective that members of the Circle have since been busy trying out the possibilities of the new deviation, and already have turned out glass lantern slides and other transparencies of excellent natural coloring showing the University buildings and grounds.

Ed. Watson, of Middletown, Ohio, is literally in its seventh heaven because of his election to the Professional Photographers' Society of Greater Cincinnati, according to the newspaper write-up just received by us. We congratulate Mr. Watson and trust he will enjoy his affiliation with that worthy body.

Age seems to lend charm to old photographs. Ray Dyer, of Oberlin, Kans., has in his studio window two pictures of Oberlin of the year 1879 which are drawing much attention. Mr. Dyer is also displaying pictures of some of the old-time caseball teams, along with those of recent years. A picture will bring back recollections of bygone years as will nothing else. That is why we all enjoy getting out the old family photographs from their hiding place in the bottom of the trunk.

The Professional Photographers' Society of Ohio held one of its usually successful meetings at the Hotel Alms, Cincinnati, Ohio, on October 17 and 18. J. Anthony Bill was host to the gathering during part of the time at his fine new studio which is just a block or two from the hotel, and the studio itself contained so many interesting features as to add materially to the success of the session. Nicholas Ház, A. R. P. S., New York City, was the guest of honor; he gave an illustrated talk on Composition, acted as print critic, and also conducted a Group Posing Council, three features of especial interest and value to the members. A short talk was given by Ernest Bruce Haswell, Cincinnati sculptor of note, other features of the meeting being some work with the camera in Mr. Bill's studio, two business sessions and a banquet at the Hotel Alms. It was agreed by the members that Mr. Ház's work was beneficial in the extreme, and his method of print criticism, whereby he led each member on to find out the deficiencies in his own work, was better than anything of the kind previously attempted. The Group Posing Council consists in arranging several subjects against a background, the members discussing with Mr. Ház the advantages and disadvantages of the different positions. This was probably one of the best things of the meeting.

It was decided to hold the next meeting at the new studio of W. S. McKeon, Columbus, Ohio (the Montrose Studio) and that the pictures to be submitted by the members at that meeting should be specially made as exhibition prints for the eyes of picture-makers instead of the regular run-of-mine work of the studio. The Society approved the presentation of a wrist-watch to J. C. Abel, of Cleveland, Ohio, a former secretary and an honorary member, on the occasion of his departure for Europe. Several photographers were proposed for membership and admission committees appointed, while Milton A. Morris, of the Peck Studio, Akron; Jack Clifford and J. E. Giffin, of Lakewood, Ohio (the last two being considered as part of the Cleveland contingent) were elected to membership.

PLENTY OF SILVER

HANNER PLATES

With shortest exposure Hammer Plates produce fine-grained negatives of highest quality. Speed, Uniformity and Brilliancy are their chief characteristics. Coated on Extra Selected Photo Glass.

Hammer's Booklet, 10th Edition, sent on request

HAMMER DRY PLATE COMPANY

ST. LOUIS, MO.
Ohio Avenue and Miami Street

NEW YORK CITY



159 West Twenty-second Street

The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date. Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher 636 Franklin Square, Philadelphia

Stabilizing X-Ray Developing

New methods of developing have been suggested by M. B. Hodgson and F. G. Martin, of the Eastman Kodak Co. Research Laboratory, in a paper read at the meeting of the American Roentgen Ray Society in Montreal.

Each exposure developed naturally reduces the strength of the developer and, in addition, puts in chemical products from the film and the developer as it decomposes. In X-ray work, it is important to keep control in development, so that the definite effect of each successive development has been carefully studied. From these facts, the new technique has been evolved.

The X-ray man has his troubles like the ordinary photographer. The radiation is scattered by contact with other objects, and may cause haziness like a lens with flare, and characteristic radiations, or secondary X-rays, are generated by some metals. This is a re-emission of new X-rays of a slightly different character. Aluminum rays are easily absorbed by the paper protectors on X-ray films, so that this metal has many uses in radiographic apparatus. It has been found that leadtopped tables are useful in preventing return of rays sent by thick wood tables, much like halation effects in ordinary photography.

Such a small part of the X-ray energy is used up in making the X-ray image, that intensification screens of fluorescent material are placed in contact with the film, which is double-coated, and this light adds its effect to the primary X-ray image produced direct. The X-ray effect direct is estimated to be only 1 per cent, but with intensifying screens an exposure increase of 800 per cent is attainable.

November Anniversaries

William N. Jennings, of Philadelphia, celebrates his birthday on November 16. Congratulations, friend Jennings. Our heartiest wishes are with you.

Felix Schanz, our old friend from Fort Wayne, Ind., celebrates his forty-second year in photographic work on November 25. Best wishes, Felix! We are sorry we cannot be there to congratulate you personally.

Next is W. O. Gerdes, of New York City, that likable chap who has been a student of the P. A. of A. Summer School ever since its first year and was secretary of the school this year. He is associated with Pirie MacDonald in his New York studio.

November 1 was the anniversary of the birth of A. H. Diehl, of Sewickley, Penna., Past President of the M. A. S. and P. A. of A., well-known and beloved photographer. Congratulations and best wishes, Friend Diehl. Here's hoping you will live to celebrate many more.

THREE SUCCESSES!

By DR. B. T. J. GLOVER

Perfect Negatives

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

Print Perfection and How to Attain It

The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value

The Photographic Rendering of Color

in Monochrome

For anyone interested in bringing out the best in pictures, this book will be worth its weight in gold. No library is complete without it. With the photographers' needs in mind, Dr. Glover has written a clear, concised, non-technical book for the photo-

Price, each, 60 cents

FRANK V. CHAMBERS

American Agent

636 S. Franklin Square, Philadelphia, Pa.

A NEW BOOK

Photographic Art Secrets

By WALLACE NUTTING

With a General Discussion of Processes and 105 Illustrations

THE experience and the success of Wallace Nutting in the field of practical photography has no parallel in this country. In planning the present book, he has generously revealed the secrets of his various processes, aiming to include not only the usual matter that an amateur would like to know, but to go particularly into those details which have enabled him to get his more beautiful and rare subjects.

CONTENTS

Is Photography an Art? Camera, The Ground Glass, The Tripod, The Lens, The Shutter, The Focus, The Swing Back, Exposure, The Time of Day, Latitude from the Equator, Light on the Subject, Movement of the Subject, The Plate, Composition, Animal Pictures, Outdoor Pictures of Persons, The Illustrations of Stories, The Borderland of Mystery, The Merit of Defects, Moonlight Effects, The Illustration of Estates, Commercial Pictures, Moving Pictures, Flower Compositions, Photography in Colors, Dark Rooms, Lantern Slides, Retouching, The Choice of Themes, Printing Processes, Display of Pictures, The Carbon Process, Broader Applications, The Truth and Photography, Good Hunting Ground, Canada, Other Parts of America, Europe, Africa, Meeting Troubles, Notes on Pictures, Gardens.

Price, \$3 00, postpaid

FRANK V. CHAMBERS

636 S. Franklin Square. Philadelphia

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.
Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XLI

Wednesday, November 16, 1927

No. 1058

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Editorial Notes

A Good Egg

Collier's Magazine tells of the meeting of George Eastman and Prince William of Sweden to talk over African hunting experiences. The Prince was not as camerally as Mr. Eastman, and remarked, "You've no one to blame but yourself for this, Mr. Eastman. You sold 'em the cameras, you mow." One of the photographers then conided to the secretary, "Say, that Prince of rours is a helluva good egg!"

It was in Rochester that the Prince missed is cue when about to show his pictures and from the lecture platform greeted the audience as the citizens of Richmond, nstead of the Kodak City.

Years ago, when a Swedish Prince visited

Boston on a schoolship, a well-known Swedish-American photographer had to choose between making the pictures at the welcoming or wearing the silk hat and joining the official reception committee. He chose the last course, but that meant assistance with the Graflex, which fell to our own lot. Of course, that tacitly indicated that he was to be occasionally included in some of the pictures.

Everything went smoothly and the absence of ability to talk Swedish by the photographer impressed for the service was unnoticed and of no importance, but passing a fort brought a salute which was to be answered by the warship. The photographer, with his eyes in the Graflex hood, went on blithely with his task, in spite of a volley of Swedish which he could not understand, really directed at him. He suddenly sat down ungracefully, with the feeling that a pile driver had dropped on his head.

It turned out that he had been directly under the muzzle of a light saluting gun when this gun let go. The Prince graciously assisted us to our feet, and this is how the Bulletin of Photography happened to shake hands with royalty. Incidentally, we got the picture before the surprise mentioned, including the high hat in the hands of the photographic committee man.

Psychic Phenomena Blown Up

Another fake has been exposed in Berlin by a rubber glove filled with warm water plus an alarm clock.

Dr. Julius von Reiss, a well-known physician, tells of a woman who thought herself possessed of magnetic powers and was making a good income by the laying on of hands. To back up her claims as a magnetic healer, she showed photographs of her hands from which emanated jagged rays of supposed energy.

The doctor had his doubts, and filling a rubber glove with warm water, placed an alarm clock on it to imitate the pulse of a living hand. These he put on a covered photographic plate and got the same result as produced in the healer's pictures. He concludes therefore that the photographic effect is not psychical but is really physicochemical. The warmth of the hand or of the water reduces the sensitive silver salt on the photographic plate, and the slight shaking of the hand due to the pulse, or the ticking clock, makes the pattern fuzzy, giving the appearance of rays.

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Publicity

My uncle Sylvester, while engaged in scouting in a war during the year 1863, asked a native of the mountains of Virginia how far he was from the river. The native informed him that the river was right on ahead of him two miles and a "right smart git."

My uncle Sylvester found that the "right smart git" was quite as long as the two miles

Publicity is advertisement plus, and the plus part is quite as important as cards, folders and other forms of advertisement.

A photographer may be able to write, or have it done, the most fetching advertisement of his claims on the public for their patronage and yet fail to draw it to his studio. His appeal does not carry because it does not reach to all the people. When one realizes the immense amount of advertising cluttering the press and the mails, it is not strange that ads fail to reach everybody.

A salesman must be a good mixer, and however accomplished a photographer may be, he cannot afford to hide in his studio and wait for patrons to push money to him under the door.

Our observations herein are not particularly addressed to the exclusive city artist with whom an appointment must be made to gain his services, but rather to photographers in general, whose patrons are shy and untrained.

My Uncle Sylvester's son, Sylvester, Jr., graduated in Pharmacy, and with some of his father's savings, opened a "Chemist Shop."

The profession of Pharmacy was a sort of sacred art to him, and, for a time, he limited his operations to the compounding of prescriptions and the vending of a highclass of medication of distinction.

It was not long before he heard behind him the muffled tread of that same old wolf that has for ages devoured addicts to fine spun theories of professional dignity.

Sylvester, Jr., is now in middle age and running a flourishing "Drug Store," and the ornate swinging sign of "Chemist Shop," is gathering dust in the garage.

The prescription department is the finest in town, but it is at the back of the store. It is accessible enough, but to reach it, one must pass along by a soda water and soft drink stand, a long and glistening lunch counter, a tobacco department, and cases well clerked where one may find perfumes shopping bags and safety razors, stationery and hot water bags. For those desiring to escape doctors' fees, there is a heavily stocked section stored with patent and proprietary bottled and canned medications said to help to recovery those afflicted with any sort of tribulation from housemaid's knee to the flu, hay fever, baldness, seasickness, corn: and skinned shins.

I have been at some pains to enlarge upor Sylvester, Jr.'s, having added wisdom to



J. CARROLL BROWN

knowledge and do not expect to miss my guess that a useful suggestion or two may be picked up from this recital of my relative's experience.

As for instance: Let it be understood that the ambitious photographer will be prepared to take pictures of any kind, anywhere, at any time. Pictures of interiors, of exteriors, of landscapes, lawn parties, wedding parties and so forth and so on.

We know of a prosperous photographer who had a "first aid" showy looking box car in back of his studio, ready to run to do a picture of any kind of a party, be it a block or miles away. The car is lettered to advertise the owner's business and contains all sorts of photographic apparatus and material. If a group feel an impulse coming on, do not oppose it, and call him up, he is on the job before the impulse has a chance to cool.

Advertise by all means, but don't stop at newspaper notices and folders. One should make himself know among local fraternities and civic organizations. In other words, advertise himself. "Kissing goes by favor," and many an esteemed patron is gained by an acquaintance that is matured outside the studio.

Talk Albums

Too much cannot be said in praise of the family album and its great possibilities. Now that the Advertising Campaign has taken up this feature, why not be one of the early ones to push the value of albums to your clientele. The possibilities are unlimited.

As we all know about baby books, and what family doesn't cherish that book with Junior's first picture, then his first tooth, and a general history?

Then the idea of an album of Katie's wedding. What's the matter of photographing the church, the clergyman, bride and groom, the bridesmaids and groomsmen in a group, two or three photos as they are leaving the church, etc. Here's an idea that hasn't been worked and it's worth while.

Don't make 8×10 's—make the church and bridal party, etc., on 5×7 's—then the book will not be cumbersome and is easily handled.

You'll get a good price for such an idea. Supposing you make about 20 negatives—that will fill a medium-size album nicely. Just as a rough idea, you can ask and get \$100 to \$125 for it easily. If more than one album is ordered, naturally your cost system will tell you what to ask for duplicates, but don't make them too cheap—you've an opportunity and need not give profits away.

You can buy a fine-looking album that wholesales at about \$2.50. Ask at least \$5 or \$6 for it. Then make a special rate, if you care to, for prints.

But don't have big prints—make 'em 3½ x 4½. Use this size as a basis, and if larger prints are wanted, project them. There's no use, with present-day equipment, to have big negatives—the pictorialists have taught us that.

The News from Angmagssalik

Permit us to remark, to begin with, that the name of the above mentioned settlement in Greenland is pronounced by the same method as the Hungarian word "pzksut," that is, it is pronounced just as it is spelled!

Toward Angmagssalik is headed an expedition fathered by the University of Michigan, and led by Professor William Hobbs, a scientist skilled as a photographer and meteorologist.

A corps of adventurers accompany the professor, who is to photograph the aurora borealis in the unusual beauty it attains while doing its stuff above the ice cap of Greenland's Icy Mountains.

The party will attempt to survive the coming winter in snow houses and try to get nourishment from the solid blocks of pemmican they have carried along. If this sort of fodder holds out till spring, well and good—if not, some of the faithful sledge dogs will land in the cook pot.



This department is for our readers and to be of help to them. Questions on advertising will be answered to the best of our ability. Correspondence and suggestions are invited.

What To Do in Advertising

In our last chat, we spoke of the need of brevity and simplicity in the writing of our advertisements. This week let's give a thought to the placement of our ads.

Which side of any medium, newspaper, magazine, etc., is the most effective place for an ad? The right hand side, always. In case you feel that we make that statement too strongly, give a thought to your own behavior in reading a book or a paper. It is natural and inevitable to look at the right hand side *first*. A telephone book is a striking example. Notice the way you proceed when you go to look up a number.

You invariably start looking on right hand side pages. Then, of course, as you near the end of your quest you turn to the left hand page if the number is to be found there. But *only as a last resort*.

Nine-tenths of the books start on a right hand page. We are *right hand minded*, and we will do well to keep that interesting fact in mind when we place our advertising.

Suppose now your ad is solicited for a telephone directory or a city or a Blue Book—one of those recurrent ads that occur every twenty pages, we'll say, at the top or bottom margin of the page. If you can get the right hand position, it may be worth your while to consider it. If you must take left hand page position, refuse absolutely. It will not be worth even half the price to you—whatever the price is.

In placing any ad in any organ try to get right hand position if you can. In a magazine where the fiction or articles carry right along with the ads, it naturally makes less difference, for the reader's attention is carried more strongly to the left hand pages than ordinarily. Then, too, in buying newspaper space, it does not make such a great deal of difference, because newspaper pages are so large that readers usually fold them back and read from and consider each page separately as though it were the entire spread of the paper.

Still, if you have any choice of newspaper position, I should certainly take right hand upper or outer position. The inside central section of a page is not so valuable. The very bottom isn't, either, though one photographer made a wonderfully successful ad out of a few lines that a newspaper didn't know what to do with. This paper had a few lines left open at the bottom of the page, so this enterprising photographer bought the seemingly undesirable space and ran a Gothic line clear across the page.

Gothic is heavy and black type or block letter. The consequence was that his unusual ad was the most striking thing on the page. When he could have changed to upper position he refused to do it. He had become too well known from and associated with that unusual shape ad.

Keep the right hand thought in mind even when putting show cards in your display windows or cases. Placing a card of this kind in a right hand position is far better than centering it, as so many do. A photograph should be centered, and the card at the right balanced by a photograph at the left.

Following the same principle, if we use a cut in our advertisement, the cut should properly be at the left hand side and the typing at the right. Some spaces work out better with the cut at the top and the typing below—never, however, with the typing above and the cut below.

One well-known advertising firm in this country tells us that there are four definite steps in all selling by advertising, and if an ad does not conform to these four definite demands, it is not in the successful class. Let's keep these four steps in mind in looking over the ads that we will discuss today in accordance with our habitual policy. They are:

First—Attract ATTENTION. Second—Arouse INTEREST. Third—Create DESIRE. Fourth—Induce ACTION.

The points are listed in a very nice succession, too. Certainly the attention must first of all be caught or the reader will not finish the ad. Interest must follow attention immediately, too, for attention is but a flash in the pan and either warms into interest or fades away into nothing.

Interest must carry the reader to the point where a definite desire begins to manifest

We Offer a Photographic Service

which puts emphasis on the high quality of our portraits coupled with a set policy of keeping every promise made. Therefore we feel no hesitancy in asking you to

Sit to Us for Your Portrait

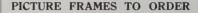
Stone Studio

Avenue Street
Cameraburg, Ho.

Ad. No. 19

itself—the desire for the possession of photographs or the desire to give photographs. All of this preliminary skirmish is useless, though, if the ad does not stir the reader to the point of action—and that in the direction

of your particular studio. These four steps are only an elaboration of our original two points—general and specific appeal. Let's see how many of these ads today conform to this standard.



IN another year, how different that boy or girl of yours will look—but photographs of the children never grow up.

Let us help you keep a record of their childhood. Telephone today for an appointment.

Telephone 184

STONE, Photographer

Avenue Street CAMERABURG, HO.

Ad. No. 20

Number 19 carries a two line display heading, which surely attracts attention. The rather unusual idea of a photographic service arouses interest. Desire is only vaguely stirred by the words "high quality of our portraits." The italic concluding line, however, certainly would induce action. It is very compelling. Our only complaint about this advertisement might be that there is not much general appeal. The specific appeal is strong.

Number 20 has no particular attention catcher except a little silhouette cut, which may not appear in the reproduction of this ad that will adorn this column. It does, however, help the ad greatly, and there is an extra incentive thrown in, in the shape of a line below the cut, reading "Picture Frames to Order." The general appeal—or the points of interest and desire—are well covered and the specific interest reaches the action point in the line that suggests a picture record of their childhood by the particular studio in question and a telephone call for an appointment.

THE STONE STUDIO

Avenue Street CAMERABURG, HO.

THE greatest thing in the world is sentiment, and the greatest sentiment is love.

Convey that sentiment—this Christmas—to your wife, sweetheart, or children—to any loved one—in one of Stone's fine portraits.

Christmas-9 Weeks

Ad. No. 21

Number 21 is very good, to my way of thinking, in that the appeal is to all classes and ages. Anyone who loves anyone else—and that applies to the world at large—is exhorted to show that devotion in the most appropriate way. Note the specific appeal "in one of Stone's fine portraits"—and the immediate action line at the very bottom of the ad—"Christmas—9 Weeks."

Number 22 gives us a little variety, it being a photo-finisher's advertisement. This is a clever little ad. I particularly like the heading. Sometimes it is very effective to include just a portion of a sentence in your



display heading, concluding it in the body type. An unfinished thought usually holds the reader's attention at least until he finds the conclusion of it. By that time you are supposed to have aroused interest. Note the indication that the studio is very busy—and deservedly busy. That may be "laying it on" a bit, but it is good advertising. Many people will take you at your own valuation—at least until you prove yourself otherwise.

ANNOUNCEMENT

We wish to announce that MR. J. A. BROWN, formerly of the Cameo Studio, has accepted a position with the STONE STUDIO.

Mr. Brown's work has met with the approval of Jones and Green County people for the past seven years, having previously been connected with this Studio for about 4½ years.

Stone Studio

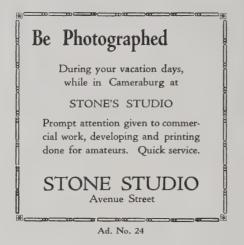
Avenue Street Cameraburg, Ho.

MAKE YOUR APPOINTMENTS NOW

Ad. No. 23

Number 23 has still another way of arousing interest. Attention is caught simply by the large word "ANNOUNCEMENT" typed in upper case or caps. Interest is aroused, presumably, by the addition of a new and important member to the studio staff. This is always good if the person is well known, and often good, even if he isn't. People assume they should know who he is. There is no specific appeal, no action line except the bald statement, "MAKE YOUR APPOINTMENTS NOW." This has no particular weight, because no reason is given for the demand. The new member of the force would scarcely be a sufficient incentive, for presumably he is to remain permanently, so any time the reader got around to having

his portrait taken should be sufficient. The ad needs a little strengthening.



Number 24 also carries a demand that you "Be Photographed," but it does not give any adequate reason why you should so exert yourself. On the contrary, it leaves the portrait question flat and branches into a much more effective discussion of commercial and amateur finishing work. The ad would give the reader the impression that here is a commercial and photo finishing place-probably a good one-that occasionally makes a portrait sitting if anyone is obliging enough to walk in. The line, "during your vacation days" does help some in its immediate appeal, and should be useful if there are a lot of vacationists in that town, as we presume there are.

STONE STUDIO

Avenue Street

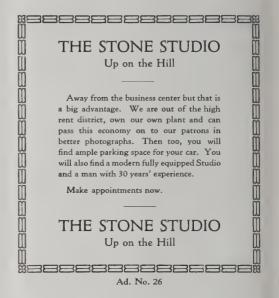
Bell Phone 2779 Open Sundays 10.00 A.M. to 3.30 P.M

"PHOTOGRAPHS THAT PLEASE"

Ad. No. 25

Number 25 we print for its refreshing brevity and for the line about Sunday appointments, which probably catches a number of people. The line in quotes, "PHOTO-GRAPHS THAT PLEASE," is nice, and

is probably used by this photographer as a sort of slogan, appearing somewhere in every advertisement that he puts out. This is a good idea. A catch phrase becomes associated with you and helps to distinguish you from the rank and file.



Number 26 has some fine points, but fails to provide a display heading, so it is not as effective as it might be. The wording is splendid and deserves a much better set-up than it gets. The only thing that makes this ad effective is the wide margin around the body type.

To conclude, surely number 27 speaks for itself. Why should any photographer lower his standing and cheapen his business by donating photographs with a dollar's worth of merchandise Of course, it is a catch proposition to get a negative from which further orders can be taken, but giving something away on such a cheap basis is a poor start for subsequent orders of any consequence. It is this kind of procedure that has made good portrait photographers almost ashamed to admit their profession. If you are going to give free sittings, why not set about doing it in a perfectly independent way, without tieing up with a cheap merchant? Photographers who think deplore the folly of this course.

Free-Your Baby's Photo-Free



When making purchases amounting to \$1.00 or over at the Stone stores, a ticket entitling you to a picture absolutely FREE will be given for the asking.

Starting, Tuesday, August 18th Or Any Day Thereafter During the Big Drive

The only restriction is that the baby must be accompanied by the parents or guardian when pictures are taken.

STONE'S STUDIO

Avenue Street :: :: Cameraburg, Ho.

Appearances Are Deceitful

C. H. CLAUDY

A gentleman of impeccable morals and deportment chose the time of his wife's absence from the city to go with a party of mutual friends on a motorboat expedition. In landing from the boat at the beach, the gentleman managed to tip himself overboard.

Being fifty, and cautious, he did not think it wise to remain for the afternoon in wet and soggy clothes. He therefore removed his clothes and dressed himself in the only two articles of apparel, if you can call them such, which were available.

These were a very large sweater and a small blanket. The former covered him to the waist—the blanket protected his legs.

When the boat returned to the city, about midnight, his clothes were not yet dry. So he got into his car, threw the damp clothes on the back seat and drove home. Not wanting to alarm his old mother, who lived in the house with him and his wife, he crept up the stairs, dropped the blanket over the bannisters and entered his room with a sigh of relief. He lit the light with a sharp click, and turned—clad, remember in a pair of shoes and a sweater and nothing else—and

confronted his wife, unexpectedly come home.

No, you tell it. I don't know how he explained coming in at one in the morning with nothing on but a sweater. I dare say he stuck to his story until he got corroborative evidence, but it must have been difficult for a while.

Appearances are deceitful—and yet people judge by appearance. Have a showcase, the contents of which is seldom changed, in which are slightly faded pictures, and the public will judge by them as inexorably as if you invaded your own studio clad in a sweater only.

Do you deliver photographs in a motor-cycle carrier? Let it get muddy, dusty, dingy; let the boy who rides it look run down at the heels—and the public will judge you by those appearances.

Is the studio fresh in appearance, well painted, bright, attractive? Or is the carpet a little worn, the hangings a little dusty, the pictures a little old? Your public will judge of what you can do by what they can see that you have done. If you are not neat in the studio, they will not believe your work

can be neat. If the studio and reception room are not bright, attractive, interesting, up to date, they will think you are an oldfashioned photographer.

No, there is no justice in it—even if the best photographer in the United States is so careless of his personal appearance that he has to have a nurse to keep him fit to receive his patrons. But the fact remains—we are judged by strangers for what we appear to be. We are taken at the value we put on ourselves. If we are willing to appear in a sweater and shoes, we have a large explanation to make to persuade our wives that there is a reason for the costume!

But the public is not married to us. The public doesn't have to patronize us. public does not have to believe anything but what our accessories, our outfit, tells them. It behooves us, therefore, to make our appearances tell the story we want told.

Proofs ought not to go out with an apology-one of the besetting sins of many a good photographer. He does it because it has always been done that way. It's true that retouching will eliminate the lines—but why say so? Why not do it? It's true that

the proof is not as good as the finished picture, but why have them so? It is perfectly possible to supply attractive proofs.

Pictures ought not to be sent late. There is no excuse short of a fire which really "goes down" with a customer. You didn't have to promise them for that day and hour. You did promise them. You ought to keep the promise. That is the way she argues. If you don't keep it, appearances are against you. She may not say you didn't care, but she will think so. Don't let her catch you with only a sweater on!

Appearances are half the battle in all games—especially in the game of the man who sells good appearance in photographs. How should I believe you will make me appear well in a picture if you, and your studio, and your reception room, and your clerks, and your methods, do not appear well to me?

The head boy can answer. He can also finish the little story which begins this one.

I'd like to know, myself, what the man said to his wife. Of course, I never have had to come home in nothing but a sweater, but you never can tell!



SOCIATION NEW

Published under the authority of the Board of the Photographers' Association of America

ALVA C. TOWNSEND, PRES. 226 S. ELEVENTH ST. LINCOLN, NEB.

CHAS. AYLETT, 1ST VICE PRES 96 YONGE ST TORONTO, ONTARIO, CAN. J. W. SCOTT, CHAIRMAN COMMERCIAL SECTION

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PAUL E. TRUE, CHAIRMAN N. P. E. C. BUREAU

L. C. VINSON, GENERAL SECRETARY, 2258 EUCLID AVENUE, CLEVELAND, OHIO

On October 30, a new service was officially started for the P. A. of A., when a Committee consisting of Charles D. Kaufmann, of Chicago; H. Hesse, of Louisville; Harry DeVine, of Cleveland; J. W. Scott, of Baltimore, and F. L. Wyckoff, of Detroit, met at Association Headquarters in Cleveland, under the leadership of Mr. Kaufmann.

The object of this service will be to assist

photographers to receive orders for photographs of work such as construction work, installation, branch offices, etc., in different parts of the country.

To illustrate, a letter was received at the office of the Secretary a few days ago from a big rubber company in Akron, saying that they wanted to secure photographs of fifteen or twenty of their branches. Under the present plan of this Commercial Photographic Service of the P. A. of A., all that would have been necessary in this case would be for the advertising manager of the rubber company to call up one of our members in Akron, place the order with him, and he in turn would communicate with the photographers in the various cities.

The first step in the organization of this service will be the publication of a directory of all of the commercial photographers, as well as of the photographers who are doing a combination commercial and portrait business. It is expected that this directory will be off the press within the next two or three weeks and distributed.

The Committee devised some very simple rules which will govern the handling of this work by commercial photographers.

The recommendation was also made that this service be featured in the commercial advertising in our National Advertising. Rules Governing Commercial Photographic Service of the P. A. of A.

- 1. The photographer must write in detail all instructions regarding the work, and request charges for same before placing the order.
- 2. The *negative* is to be delivered to the photographer placing the order.
- 3. Payment must be made promptly upon delivery of a satisfactory negative.
- 4. It is understood that in all your dealings with another photographer, you are to abide strictly by the Code of Ethics of the P. A. of A. to which you have subscribed.
- 5. In the event of a misunderstanding, the matter will be adjusted by a Committee through the office of the Secretary of the P. A. of A.
- 6. All orders from photographers should take precedence over local business.

The Committee also recommended to the Board of Directors that the Association pub-



Artie Ryan of St. Johns College getting in shape for this seasons battles. C. Langer of Fotograms with Hammer Press Plates shows him getting off a punt.

lish a set of standard forms covering cost sheets for commercial and portrait sections, legal forms that will obviate the necessity of a photographer appearing in court where photographs are made for legal purposes, as well as order forms for commercial photographers and any other standard forms which would be a help to the photographer in caring for his records.

Convention News

Secretary Vinson had a meeting of the Louisville photographers on October 27. At that meeting, the work of the Forty-sixth Annual Convention was officially started. Every member of the Louisville Club pledged that he would use his utmost endeavor to make this convention a success.

The following committees were appointed. It is expected that these committees will be added to within the next week or two:

Entertainment Committee—I. Caufield. Chairman; Reception Committee—J. C.

to the photographer. Ocular deceptions are

of frequent occurrence at all stages of his

work, and are sometimes even useful, since

advantage may be taken of them to over-

come unpleasing traits in the sitter or defects

in the print.

Reiger, Chairman; Publicity Committee—H. Hesse, Chairman; Exhibit Committee—J. Berry, Chairman; Platform Committee—J. Hoehlein, Chairman; Commercial Section Committee-H. Hesse, Chairman; Information Committee—J. L. Cusick, Chairman; Ladies' Committee—Miss Bernice Scottow, Chairman; Banquet Committee - A. L. Piers, Chairman; Registration Committee— F. E. Gatchell, Chairman; Automobile Committee-Miss Lena Heath, Chairman.

F. E. Gatchell, who is the General Chairman, has started work on advance registration which will be placed on sale shortly with the traveling men throughout the country. He expects confidently to very materially increase the advance sale of registrations over last year, when over 550 registrations were sold before the doors of the convention were opened.

> L. C. VINSON, General Secretary.

Optical Illusions in Photography

Various optical illusions remind one that Astigmatic Focusing the subject is not without practical interest

A photographer recently purchased a noted anastigmat lens for line copying work, and complained that it could not be corrected properly, because horizontal and vertical lines did not come into equally sharp focus on the screen at the same time. This was really an optical illusion on his part, or more correctly an ocular aberration, as the faultless negatives soon proved. Obviously his eyes were astigmatic, and a pair of suitable glasses rectified matters. More eyes suffer from slight astigmatism than is commonly suspected. In some cases, horizontals and verticals are seen equally sharp at one given distance, but not at all distances. This suggests the wisdom of advancing and receding the head when viewing the focused image on the screen.

Illusion of Graduation

A curious property of a graduated ground or mount is that a strip of perfectly even tone laid across such a ground will itself

Pepper's Ghost in the Showcase Now and then we come across showcases fixed in dark entrances or lobbies, diagonally to the road. This, especially if the studio is at a corner, reproduces the main conditions necessary for the old Pepper's Ghost illusion, and may give rise occasionally to curious, and perhaps startling, reflections. It is as well to avoid the possibility of these, which may usually be done by a slight alteration of the angle of the showcase. Even where no reflected image is seen, the visibility of the specimens may be seriously impaired unless this factor is taken into account.



THE "PONDA" SLIP-IN EASEL A"Gem" to Capture Holiday Trade

Now's the Time to Solicit Christmas Business

Don't wait too long. Choose from the new Collins line the mountings for the Christmas rush. Choose now while dealer stocks are complete and quickly available.

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Collins Mountings are stocked by all the Leading Photographic Dealers

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1518 Walnut Street, Philadelphia

appear graduated—the effect of contrast. A medium tone, for instance, seems lighter against a dark portion of the ground, and darker against a light part. It follows that subjects of a uniform tone, requiring to be rendered evenly, should not be photographed against a graduated background or displayed on a graduated mount. Sometimes, though rarely, the illusion can be turned to good service, to counteract an uneven subject or an uneven print.

Illusion of Size

A light object tends to look larger than a dark one that is really the same size. It is therefore possible to reduce or increase the apparent size of an object or sitter by special lighting or by choice of background, using a dark background to make the subject seem lighter by contrast, or a light background to render it darker.

The Disappearing Spot

An old tradition of the studio, still kept up in some, is to ask the sitter to gaze at a small white spot on the wall, as a means of getting the eyes in the right direction. This has grave optical drawbacks. It tends, in certain people, to evoke a temporary squint, while others are liable to be surprised or disturbed by the sudden disappearance of the spot, a well-known optical illusion. A fairly large object should be substituted for the purpose, such as a mirror or framed portrait, and anything white should be eschewed.

Mysterious Invisibility

Surfaces or objects at different distances, between which it is easy to discriminate with ordinary binocular vision, often tend to become amalgamated or lost in the single-eye picture of a non-stereoscopic photograph. This is particularly the case if they are identical in color or in photographic tone value. It must also be remembered that a darker object nearer the light may be of exactly the same shade for photographic purposes as a lighter one that is more in the shadow. Hence, now and then, the photographer, and perhaps the sitter, are puzzled

at the mysterious absence in the print of some detail that was undoubtedly originally present. The photographer, as a rule, is on his guard against such conditions, but once in a while they are overlooked, with perplexing results.

The Central Tint Illusion

A singular result often ensues from placing a light print on a very dark mount which allows a wide margin. This is, that the centre of the print seems to become darker, and the edges to look lighter. To a lesser extent, a very dark print on a wide-margin white mount will seem lighter in the centre and darker at the edges. Clearly, these are two arrangements to be avoided.

Drunken Parallels

An optical illusion of some interest to the architectural photographer is the devastating effect of short lines drawn at an angle between longer parallel lines. If the rows of short lines vary in direction, the longer lines look hopelessly out of parallel. This



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may happen with spiral pillars, winding alternately right and left, and in herring-bone stonework and diagonal ornament. The same effect is seen on domes of Oriental type having spiral ornament, which often makes the domes seem to lean towards or away from each other. Converging lines that run slantwise across a rectangular print, unless very carefully disposed, will make one side of the print look wider than the other. This effect can be observed in the Japanese ensign.

The Illusion of Motion

As Einstein has demonstrated, motion is relative. Neglect of this fact has had a curious psychological effect in a South-West London dark-room. The ruby lamp was suspended by a long cord over the bench, and, being occasionally jarred in the small space, developed a slow pendulum-like swing. Before long, the person who handled the developing complained of giddiness. Analyzed, it turned out that, in the darkness, the slight swing of the lamp kept suggesting to the worker, a somewhat nervous individual, that he himself was staggering. Fixing the lamp to the wall operated as an immediate cure.

Illusion of Density and Tone

There are still many adherents of the old way of judging development density by inspection, but it is scarcely appreciated how greatly the apparent density varies according to the amount of light available in the dark-room. When that is variable, as with daylight or such unsatisfactory illuminants as a candle or oil, the estimation of density is largely guesswork. The same may be said of developing bromide prints, for which purpose a good bright, uniform light is indispensable. Toning prints of any kind requires a very decent light, free from a predominant color that is likely to mislead.

Illusions of Color

The phenomena of color contrasts are familiar to most people, yet it behooves the photographer to use caution in the selection of mounts, especially for toned prints and carbons, lest the picture and its surround mutually clash. Moreover, this should be studied in artificial light as well as daylight, since photographs ought to look well under both conditions. As an instance of contrast deception, a peacock-blue will look green on a blue ground, but will seem blue on a green one. Orange appears red against yellow, but is yellow against red. Hence,

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Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

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About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

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to get rid of a bad tinge in a print, the remedy is to use a mount in which the objectionable color predominates. Thus, a greenish tinge in bromides that should be black is minimized by a green mount.

Some years ago a discussion arose regarding the cause of darker border lines which tend to appear at the margins of dark surfaces that come against a nearly clear ground in negatives, and thus produce a narrow white edging in the print. When real, this is probably a development effect, but there are many instances when the same thing is plainly visible in prints, yet has no actual existence. It must then be classed as an optical illusion, of nearly the same type as the central tint.

A very elementary illusion depends on the fact that our idea of height is merely comparative. Thus, the height of an exaggeratedly tall, full-length figure can be made to seem less by leaving the print of a good width and with a fair amount of space above the head. Conversely, a short figure appears taller in a narrow print, with little space overhead.

Too much roundness is reduced by proximity to something rounder. For intance, a fat, dumpling-like face becomes distinctly less so in a circular frame or with circular A particularly square-jawed trimming. countenance is toned down in a square, or almost square, print, but is aggravated in a round or oval one. A long, lean face looks best in an oval setting.

If a number of concentric circles are described around and inside a square or rectangle, the sides of the latter will seem to curve inwards, acquiring what the optician would call pincushion distortion. Concentric circles are sometimes drawn on the focusing screen of large test cameras, as an aid in ascertaining the circle of illumination. It is evident that such a screen should not also be employed for examining straight lines near the margins of the field, on account of the deceptive curvature imparted. -A. Lockett in The British Journal of Photography.

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Coloring Commercial Photographs

The function of the industrial or commercial photographer is to make pictures for facilitating the sale of the things they represent. In many cases this purpose is reached by a print in black and white, but colored prints are essential for certain kinds of goods. For instance, two different pieces of earthenware when pictured in black and white may have about the same appearance, but had the same pictures been colored a salesman might have sold the wares as easily as if he had shown the actual models.

What has been said of earthenware may as well be said of many other kinds of merchandise, but since glossy prints are generally preferred, the problem is how to color them without fear for the colors to run when the print is wetted and put on the ferrotype plates.

The best method we know of so far, is to color the prints with dyes which are fixed on the gelatine by subsequent mordanting. The prints can then be wetted and pressed on to ferrotype plates for glazing without any tendency of the dye to diffuse out.

Solutions of phospho-tungstic acid have been successfully used for this mordanting, but it is hard to obtain this substance of a uniform quality and sufficiently stable. Moreover, its price is quite high. The Research Laboratories of the Eastman Kodak Company have therefore made syste-

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Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

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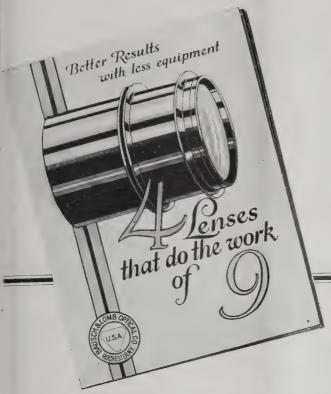
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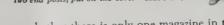
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matic experiments to find a convenient substitute for phospho-tungstic acid.

The only objection which has been raised against phospho-tungstic acid for the fixation of colors on gelatine is that occasionally the prints so treated become blue sometime after mordanting. Since they cannot be washed after the treatment with phosphotungstic acid, this substance remains in the gelatine and under the combined influence of light and atmospheric agencies, it is changed to an oxide of tungsten, which imparts a blue color all over the image. This is completely avoided by following the directions.

The prints to be colored must have been fixed in an acid fixing bath in order that the emulsion shall absorb the coloring solutions uniformly. The following bath is particularly recommended:

Water to make.....100 cc. Hypo 250 gm. Sodium bisulphite solution 35° Bé 50 cc.

Prints that have been fixed in an alum hardening bath will not take up the dyesolution uniformly and such is the case also with a print that has grease-spots. The gelatine of such prints, therefore, must first be made sufficiently permeable by immersing, for about one minute in a solution of 1 per cent of ammonia, whereupon they are washed and dried. The application of coloring solutions to prints which are still impregnated with ammonia would lead to discoloration or modification of some of them, so it is always best, wherever possible, to use the acid fixing bath recommended above.

The coloring substances to be used are chosen from among the acid aniline dyes, such as carmin, blue, eosin, erythrosin, acid fuchsin, orange, ponceaux, tartrazine, acid green, acid violet, etc. These dyes are used in aqueous solutions, the concentration of which is found by trial according to the desired coloration. They can be mixed in such a way as to produce all the intermediate colors.

The dyes are applied on the dry print, as r as is possible, for then they are least apt flow out beyond the limits. It is necesry, however, to moisten the prints upon hich a flat color is to be spread out, but nce the dye diffuses out farther, the longer ne prints remain moist, it is essential to use 3 little water as possible for moistening the elatine and to proceed as rapidly as possible ith the coloring.

After the coloring is finished the dyes just be left to dry completely, whereupon ne colored print is bathed for five minutes 1 the following solution:

Water to make100	0	cc.
Sodium tungstate 1	0	gm.
Phosphoric acid (syrupy)	1	cc.
Hydrochloric acid (pure con-		
centrated)	4	cc.

This mixture is prepared by dissolving irst the sodium tungstate in water and addng the acids in the order given.

This bath is as effective for mordanting tolors as is a solution of phosphotungstic acid in preventing their diffusion into the zelatine, but it will not give a blue coloracion to the prints.

After being taken out of the mordanting path, the prints are pressed on to the ferrotype plates in the usual way where they acquire a perfect gloss.—Photographie Moderne.

The Bankrupt Debtor

 \overline{X} owed the local photographer, \overline{Z} guaranteed payment, X went into the popular and populous state of bankruptcy, and the photographer sued Zon his guarantee.

"Did you file your claim in bankruptcy against X's estate so as to ascertain the balance that I'm liable for?" Z demanded.

"No, I don't have to. You pay me, file the claim yourself if you like, and if you get one hundred and one cents on the dollar, it'll suit me," the pho-

tographer retorted.

On this point the Connecticut, Massachusetts, Minnesota, Missouri, Ohio, Pennsylvania, and Vermont Courts have ruled in the photographer's favor, while there are Michigan and New York cases holding that he must exhaust every legal remedy before suing Z.

"This paper says we are what we eat." "Then I narrowly escaped being a bad egg this

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Vandamm Studio now occupies spacious quarters in Carnegie Hall, 152 West 57th Street, New York City.

Curtiss-Bell Studio, for years located at 620 Fifth Avenue, New York City, has moved to 597 Fifth Avenue.

The Gallo Studio, formerly at 670 Fifth Avenue, New York City, can now be found in most elaborate quarters in the new Savoy-Plaza Hotel.

The Valeche Studio, located for the past 20 years at 514 Fulton Street, Brooklyn, N. Y., are now located in a new building at 512 Fulton Street. Larger quarters and equipment being necessary to take care of the increasing business.

Albert Walter Witzel, for many years one of the prominent photographers of Los Angeles, Calif., was recently married to Mrs. Marion Forbes Fairchild. Mr. Witzel's many friends join in wishing success and happiness on the uncharted seas of matrimony.

After an extensive vacation following the National Convention, Mrs. Helen B. Stage has returned to her studio at 64th and Madison Avenue, New York, N. Y., and reports prospects were never better for increasing her already large business.

M. I. Boris, the famous Viennese photographer, who has been located at 3 East 54th Street, New York City, for the past two years, will remove to new quarters in the Alice Foot McDougál Building, at West 57th Street, in order to have room to take care of a growing business.

The photographic department of the Oregon State Fair has been one of the most successful exhibits this year. Young and old have visited the exhibition each day from the opening hour until the lights were cut each evening at ten o'clock. With the exception of the Pacific International Photographers' Convention, the Oregon State Fair Department is the largest professional photographic exhibition on the Pacific coast. One may be assured of the Willamette Valley photographers doing things a little differently than other photographers, and such was the case at the Oregon State Fair, when tea was served each afternoon by the members.

A. Hemstead, contractor, of New York City, has photographs made of materials and houses during construction, which he uses to promote sales, that purchasers of homes may know just what they are buying.

Pyro stains on negatives are cleaned away by clearing baths of sulphate of iron 3 ounces, water 16 ounces, C. P. sulphuric acid ¾ ounces, potassium alum 1 ounce. The negatives should then be washed thoroughly.

A. J. Waddington, formerly of Stewart, Fla., has purchased the building at the corner of Mitchell and Beech Streets, Cadillac, Mich., which will undergo extensive remodeling to make it an up-to-date commercial photographer's studio.

Merchant: "Yes, we are in need of a porter. Where were you employed last?"

Applicant: "In a bank, sir."

Merchant: "Did you clean it out?"

Applicant: "No, sir. The cashier did that."

For stains on the hands, you need two solutions: One of permanganate of potash, ¼ ounce in 32 ounces of water and a second of sodium bisulphite, 16 ounces in 32 ounces of water. Rub the permanganate solution into the hands and then rinse in

the bisulphite solution to get rid of the stain.

Plans for the installation of a \$50,000 photographic plant at Love Field which will bring to Dallas a branch airplane factory, an air service station and various transcontinental airways will be announced soon by officials of the Fairchild Aerial Corporation, which maintains a branch office in Dallas. Lloyd Long, manager of the Dallas office went to New York a few days ago to discuss plans with the officials. Mr. Long stated he would probably fly back to Dallas in a new "camera" plane of Fairchild design which will be used in photographic work by the local office. A new photographic plant will be installed on the site of hanger No. 5 at Love Field as soon as Mr. Long returns from his visit with New York officials, its was announced. "The Fairchild Company is entering the field of commercial aviation slowly and carefully," Mr. Long pointed out. "It has always been a pioneer in the field, and is now carrying on an educational program which will stimulate interest in commercial aviation and create a demand for a wider development of its aviation industry."

The Wright Studio, formerly the Blazek Studio, Lincoln, Neb., is now owned and operated by Misses Anna and Tillie Wright. The rooms we been remodeled and redecorated, and new juipment installed throughout the studio. Assisting the Wright sisters is L. C. Bauer, formerly of olumbia, Mo.

Our old friend E. Willard Spurr, of Pasadena, alif., is holding an exhibition at the Fine Arts uilding, Los Angeles, of photographs of many of ne celebrities of the Mission Play. Chief among the photographs is a study of R. D. McLean, who alkes the part of Junipero Serra, also a charming and of George Watson Cole. Considerable attenton was attracted by the picture of Violet Schram s La Golondrina.

We wish it were possible to reproduce the nice pread given the Kennell-Ellis Studio of Salem, Dre., in their local newspaper, The Statesman, peraining to the certificate received by them for the wo photographs which were selected for the Craveling Loan Exhibit. In the center of the pread is a facsimile of the certificate of the award, with copies of the photographs chosen on each side. This is the first real, big spread we have received n which the photographer has played up the Craveling Loan Exhibit of the P. A. of A.

"Tales told by the Camera" perhaps best lescribes the International Photographic Exhibition neld by the Vancouver Photographers' Association n the Women's Building, Thurlow Street, Vancouver. The exhibition was formally opened by Alderman E. W. Dean on September 19 and coninued for a week. Among the exhibits were examples of the work of some of the most noted photographers of three continents. Many of the pictures carried off first honors at exhibitions in other lands. Studies in pastoral, woodland, mouncain and city settings all had their place. Some of the studies gave the impression of pencil etchings, so delicate were the tones of light and shade. Samples of the work of Dritkot, of Czecho-Slovakia, formed one of the most interesting series of display. Symbolism is apparently his forte, depiction of the emotions being finely portrayed. The tone work of each picture showed the touch of the master hand. One of the most interesting exhibits was a series of photographs of Old Delhi, taken seventy years ago, shortly after the Indian Mutiny. Some of these depicted the delicate tracery embodied in Oriental architecture, while others depicted squalor and beauty side by side. They are made from hand-coated negatives of abnormal size, and, considering their age, vie with some of the finest studies in the exhibition. The contribution of photography to science was shown by a number of X-ray photographs of the human body as supplementing diagnosis of different diseases. Others depict the part played by the camera in criminal investigation by means of enlargement of



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finger prints and the detection of forgeries. A touch of humor was added by a display of old-fashioned "tintypes." As a pictorial story of the advancement of the photographic art, they provided a striking contrast with the works of modern photographers surrounding it. The stiff, formal postures and set figures of the sitter for the Daguerreotype looked positively painful in contrast to the arrested motion depicted in modern portraiture. As a lesson in styles of both apparel and hirsute adornment of half a century ago, this exhibit makes one wonder how funny the styles of today will appear to the eyes of the "modern" of 1977.

Harry M. Rhoads and J. Winton Lemen received considerable publicity in the Denver, Colo., Rocky Mt. News when practically half of a page was given over to photographs of the two men and a story of their experiences. Mr. Lemen is one of the youngsters in the profession, but an old-timer for ability. Give him the cock pit of an air plane or the dirt of a race track, but the back of an ice wagon? Never! It is all very well for news photographers to take the nice pictures of charming debutantes or beautiful brides in gorgeous settings, but to roll out for a midnight fire alarm in January, or dash madly across the State in bitter cold weather to a mine disaster, chase down contest winners, or a bomb explosion or a holdup, these are not so easy or so pleasant. Patience is a news photographer's virtue. Sometimes it is necessary for them to wait hours and then possibly have their camera kicked out of their hands. Both Mr. Rhoads and Mr. Lemen can tell interesting stories of their various experiences which occur in their daily work.

A Wisconsin Letter of Credit

"I'm buying goods from X, and I want you to open a letter of credit in his favor for \$5,000 against shipments to be made by him," the photographer explained, and the photographer's contract with X provided that the photographer would open a confirmed letter of credit to remain in force until April 1.

"We'll gladly do that," the bank agreed, but the letter of credit when issued, merely provided that it would be in force until April 1, with no state-

ment that it was irrevocable.

Later on the photographer signed a guaranty of X, stating that the bank had issued an irrevocable letter of credit according to the contract. Later on a dispute arose between the photographer and X, and the former requested the bank to cancel the letter of credit.

"Nothing doing," the bank told him, or words to

"Nothing doing," the bank told him, or words to that general effect, honored X's drafts, the photographer sued in the Wisconsin Courts, and the decision (reported in 206 N. W. 843) was in favor of the bank, on the ground that the letter of credit under the circumstances, was irrevocable.

This decision is probably in line with the weight of authority, but it may be pointed out that the Massachusetts courts have ruled that a letter of credit is revocable.

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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

Microphotography Again

So small that it cannot be seen with the maked eye, save as a tiny speck in the middle of a piece of glass, a photograph was recently on show in London. A hundred of these would occupy a space about the size of a pin's head.

These photographs seem to be a revival of what is known as microphotographs, microscopic reductions of larger negatives on emulsions like the gelatino-albumen of Dagron that were used during the siege of Paris to communicate with the outside world. The stripped films carrying hundreds of reproductions of letters were carried in quills on carrier pigeons outside the siege lines.

Later on the small microphotographs had

a vogue for novelties in the form of miniature opera glasses with interesting photographs and some of risque subjects. The photographs or rather transparencies were stripped on to the surface of what is known as a Stanhope lens and later developments of so-called grainless emulsions since the war time period have shown new methods in technique.

These emulsions were developed for the purpose of making screens for measurement and reference in optical instruments. Similar work was done in Buffalo for local optical companies engaged in war work and were furnished in collodion emulsion and in bichromated colloid types as well.

Microphotography is distinct from photomicrography. The first are microscopic photographs of larger objects, whereas in photomicrography the image is enlarged so that microscopic subjects can be studied.

×

The largest X-ray institute in the world has been opened recently in Vienna by the Veterinary College. This was made possible by a gift from the Rockefeller Institute. The laboratories and clinics are so thoroughly equipped that the Austrians expect the Institute will attract many American and other students of veterinary sciences in large numbers to complete their education.

Airplane Mapping Work

We have spoken before of the aerial mapping by photography of many portions of the United States by the Geological Survey. The plan was the largest of its kind ever attempted, and it was launched by coöperation with units from the Army Air Corps.

Col. C. H. Birdseye, chief of the division of topography of the Geological Survey, states that in the future it is probable that our commercial airplane photographic firms will be called on to submit bids for further work next season in accordance with specifications which have already been drawn up by Wm. P. McCracken, Jr., Assistant Secretary of Commerce for Aeronautics.

A conference between the representatives of the photographic firms and F. Trubea Davison, representing the air-co-ordination committee, composed of assistant secretaries for aviation of the Commerce, War and Navy Departments was held, and when the new year's plans are made, it will be decided whether to contract for private assistance or continue the Army Air Corps help. There is no likelihood that the Geological Survey itself will equip for these surveys on account of the expense of the planes.

35

Activities of Mr. George Eastman

The uninformed may think that Mr. Eastman has nothing more on his mind than to have an occasional look around his shops to see that the Kodaks are put together properly, and to make sure that no specks of dust are drifting through the screened windows of the film department. Such conjectures are quite inadequate. Let us point out two big things that are engaging Mr. Eastman's attention:

The first two motion pictures of a series designed to teach surgery, medicine and sanitation have been completed and will be shown at the annual meeting of the American College of Surgeons.

The films represent the collaboration of the Eastman Kodak Co., with surgeons and film producers. Mr. Eastman threw open the big doors of his Rochester plant to afford the others the fullest facilities at his command.

The pictures will be made available, through sale or rental for physicians, hospitals and nurses throughout the world. Surgeons in out-of-the-way localities may secure pictures showing operations of the masters of their profession. A plague may threaten an obscure community. Films showing the most modern treatment will be rushed to the scene. Small town hospitals can be put on a par with those of the great cities.

Subjects to be included in the series will comprise anatomy, physiology, bacteriology, embryology, surgery, operating room technique, health examinations, obstetrics, hygiene and sanitation, neurology, hospital management and nursing.

Films of this nature will be prepared with greatest care and tact, and will preserve for future generations the work of the great surgeons and physicians of these times.

2

There is Hope for the Blue-Eyed Girl

Word comes from Hollywood that the girl with the light blue eyes now has a chance for screen fame, thanks to a new method of photography. Film players need less makeup, and are put under no strain under hot, glaring arc lights. The secret of the improvements is in the use of the panchromatic film, which assures a chance at high salaries for the blue-eyed blondes.

Blue eyes have never actually been a bar to the motion picture actor, but they have been a handicap, for the color, under other methods of photography, failed to record impressively.

Phyllis Haver, for example, made her way into a prominent place in the screen world, but her rise was made not because of, but in spite of, her eyes. Screen personality carried her over the blue-eyed bugaboo.

According to Blake Wagner, a high priest in the First National Studios, red does not



NICHOLAS MURAY

JOHN GALSWORTH

show black, and blues do not show white when the panchromatic film is used. His tests have been made with the hypersensitive panchromatic stock, which combines the color tone virtues of the film with the advantage of being three times more sensitive to light.

"Toppie" Edwards' Specialty

It's a great thing to have a hobby and to ride it successfully, provided you don't galop over your neighbors.

"Toppie" is E. J. Edwards, president of the Topical Press Agency of London, England, a great institution for the distribution of news photographs.

To judge from recently reported utterances of his in New York, "Toppie" wants American photographers to acquire more polish. If he has been correctly reported, he said: "Soon all photographers here will be cultured gentlemen."

Now, "Toppie," what is a gentleman, anyway? We have known such a personage described as one who wears suspenders and votes the Democratic ticket. At the other end of the social scale, a gentleman in Darkest Africa is quite presentable if he dons a plug hat and a pair of celluloid cuffs.

It isn't quite clear just how "Toppie" wants us changed, so we submit that we may as well continue to live up to our standards as we know them.

Howsoever, the bone we have to pick with "Toppie" is not behavior as much as the ideals of photographic art. His hobby is news pictures, and while that branch of the business of photography is useful, it can be over done and the public press degraded to the level of a medium for nothing but casual and fragmentary information.

The publishing of the great English illustrated papers: The *Graphic* and the *Illustrated News* is another matter entirely; they do not pretend to be journals, and do not deal in snap shots and imperfect pictures.

"I believe the time will come when the most conservative journals will devote 50 per cent of their news space to photographs.

We are already able to telephone, telegraph and wireless pictures so that they can appear in the papers the same day that the cabled news stories come in. In London, the *Times*, regarded as the most conservative newspaper in the world, finally adopted a full page of pictures for daily publication, and recently the *Post*, the last to hold out, also began publishing a daily picture page."

The highly concentrated and illustrated "Tabloids" that clutter the news stands attest a morbid demand for scraps and odd-ments of news, but a picture and a paragraph is a poor substitute for a well-written piece of work.

The higher class of photographers will not feel that their realm is being invaded if news must be told in pictures. Portraiture, the depiction of scenery and the reproduction of works of art will still give ample occupation, even if the whole *dumb* morning paper is pictures!

It is worth while to refer again to the genial and ubiquitous W. J. ("Toppie") Edwards, president of the Topical Press Agency of London, England, often referred to as the "Father of the newspaper photograph."

"Toppie" has just been making the rounds of the Dominion of Canada, and has detoured into the U. S. A. in order to give certain of us the once over, but before he left us, he handed down something of which we may well take notice. In substance, it was about this:

"You Americans are great for photographic technique; you take fine pictures—none better—but the most of your news photographs lack the slant of the news editor.

"As an example: Unless ordered, news editors do not want highbrow or essay copy. Readers won't stand for it. It's condensed and pre-digested mental food that's wanted."

"Toppie," suggests to American news photographers that they take this to heart and he adds: "The press photographer must, first of all, be a good reporter."



MISS I. DEAL GIVES SOME INTERESTING CHATS ON HOME PORTRAITS

The following letter, just received, influences us to break into our series of talks on selling long enough to interpolate one article on Home Portrait Work. In a sense, it follows right along the lines we have been discussing, for the question of how to "sell" the proposition is one of the uppermost problems to be considered.

"Dear Sphinx: For years I have conducted a steady enough business in this town of about twenty-five thousand—which is, by the way, my home town. I was born here.

"I have never made such a great deal of money, but every year has shown a profit—until last year. Last year I barely broke even. My son, who helps me in the business, and I, sat down to figure out why we went backward last year.

"We spent about the same amount on advertising—never very much—as we did the year before. The work was certainly just as good, if not better. But the sittings didn't come in. The only thing we could dope out was that our volume of business was hurt by the visiting photographers from the big cities, who came to town, stayed a week or two several times a year, and I suppose, 'cleaned up.'

"Of course, a lot of our business comes in from the nearby towns and the outlying sections of our own town. You must understand that these western towns are built in a long, rambling style with as much distance from edge to edge as a big city.

"These folks were probably influenced by the visiting photographers, not so much because of their big names and the fact that they came from great cities, as because they took most of the sittings in the homes. I have never done home portrait work. But it looks as if maybe I'd better start, and fight fire with fire. I feel quite confident that I can make good photographs in the homes, but as to the way you go about getting home portrait work and securing orders is concerned, I don't know the first thing about it.

"My son and I will certainly appreciate it if you will take your first opportunity to give us some idea of how this business is handled.—Idaho."

There are two big points to consider before you go into this new field. Assuming your statement to be correct in regard to your ability to do this work in spite of lack of experience along these particular lines, two factors remain to be pondered carefully.

The first concerns the *cost* of making home portraits as contrasted with the cost of studio work. If you are barely breaking even on studio work, you will do even less than that on the same volume of home portrait work, even taking into consideration the higher average order. The cost of making a home sitting includes all the costs of a studio sitting plus extra soliciting costs, extra time involved, transportation (usually the upkeep on a car) and extra equipment.

This is no light matter. Of course if you expect to keep your same volume of studio trade plus a considerable home portrait clientele, the additional business cannot fail to help you *if* there is some one in your studio capable of making a good sitting while you are out on a home portrait proposition. Otherwise you are likely to lose a sitting in which there is more *proportionate*

profit than by chasing the seemingly more important home sitting.

The second big factor to consider is the fact that this is your home town in which you have made studio portraits for many years. You are known as a studio portrait man. To go into the home portrait game successfully, you will have to break down the natural sales resistance due to the concept of you which the public has automatically formed.

It means that you will have to advertise more to get home portrait business than a new photographer would—about whom they have formed no conclusions. It is hard to get people out of a rut of thinking. Perhaps, it is just as well for our regular studio business that it is!

Then too, they may be a bit skeptical about your ability along the new line—although this is not a vital point, for the average person does not know that it is any more difficult to make a sitting in a home than in the studio where your lighting is properly controlled and all arrangements perfectly familiar.

How are you going to advertise the new idea? The cheapest way is probably by 'phone. If you are well-known and liked, it will not offend your former customers, and, perhaps, new people, if you call them up and announce that you are prepared to make work in the homes.

In this way you can stimulate studio business too, provided your town is not "telephone shy" from over-use of that valuable instrument by eager business getters. If it is, better leave it alone. You have, though, such a good excuse for calling people when you actually have something new to say—such as your new home portrait work or a change of location—or even the addition to your staff of some well-known person.

When you succeed in making a few appointments in this way, make up several finished portraits as quickly as possible and display them in your show-case, with a card stating that they are photographs made in the home and that you are now available

for similar work for your other patrons and friends, etc.

It would be well, too, to supplement your show-case display with a special exhibit in another part of town. We would suggest that you take an empty window—a good big space somewhere in which you can display a few photographs in a good size, with a rather large size card, carefully worded, announcing your new work. It might be well to have one of the portraits—possibly the largest—tinted or worked up in heavy and transparent oil.

Now, if it is unwise in your particular town to use the telephone, you are practically forced either to take a large space in the local newspaper or newspapers for quite a number of successive issues, or to inaugurate a "direct mail" campaign. You are the best judge as to which would be more effective in your town, but personally we lean toward the mail jobs.

We have little faith in newspaper advertising for photographic businesses except in small towns and in cases where the ad contains a coupon which is worth so much if applied on a dozen pictures within a week, etc. Cheap advertising, at best, and it only brings in a very cheap class of trade—which is the last thing you want on home portrait work. Furthermore, newspapers are read by thousands who never will be your customers, and perhaps each person may only note one ad. Whereas by using direct mail you can select a list of people who are valuable prospects and you can send several letters to these same people at definite intervals of time, thus getting the benefit—the cumulative benefit—of repetition. Many a person who carelessly casts the first letter aside is arrested by the second to the point; of at least reading it through—is interested in the third—and makes an appointment as a result of the fourth.

As to the number of letters to get out on a proposition like this, and the wording of each successive one, we cannot presume to give expert advice on this problem—not being skilled advertisers ourselves—so we propose

to turn this part of the project over to the new Advertising Department, with the request that it be considered and worked out as soon as possible for us.

One thing Mr. Idaho can begin on at once—he can commence to build up the very best possible mailing list. Knowing his town as he does from childhood, this should not be difficult. He already knows in what localities the home portrait work would be most profitable.

People with small children are usually susceptible to home portrait advertising. A home sitting minimizes so greatly the trouble and fuss of getting two or three youngsters safely through the photograph ordeal. Remember, too, that people with small children are, as a rule, kept so very ousy attending to their delightfully tyrannic lemands—no matter how many servants there may be—that they are in no frame of mind to read lengthy advertisements. Even though we claim no proficiency in advertising, we do know from experience that the simpler and shorter the ad the more effective t is.

Avoid all phrases or words that sound the east bit "high hat," especially if you are not absolutely sure of their implications and amifications yourself. There was in a certain city an enterprising coal dealer, somewhat prone to air his alleged knowledge on every possible and impossible occasion. He had the following printed on his business eards—"Coal delivered a la carte or coal the sac."

In spite of our considerable belief in the efficacy of direct mail, we still cling to our irst love—the solicitor. Personal solicitation, if faithfully adhered to, reaches more people in a more personal way than any other form of advertising, and in the photographic profession it is—to our sense—ulmost indispensable. One really good outside man can do more for you than several half-baked salesmen. Also, it is hard to get and keep good solicitors. Better contentrate on training one and pay him a good

fat commission—or salary and commission if you have to.

For Home Portrait work particularly, an outside salesman is a very valuable adjunct. If the work is to be done in the home, it seems natural that the proposition should be broached at the home. In many cases the salesman makes such a happy contact that it is really advisable to let him take the proofs to the home and take the order—but of that phase of the Home Portrait problem, more later in our next article. Next time we will discuss samples, deposit on H. P. sittings, showing proofs, taking orders, collecting the money, delivering the work, etc.

Today we are interested merely in getting the general line-up on the situation. At least, one outside salesman or solicitor is an indispensable part of this line-up except in a very small town where business can be gotten easily by 'phone or local newspaper ads.

The next step in preparing to step out as a Home Portrait man is the assembling of just the correct equipment. The best equipment includes only those things which you positively cannot do without. You don't want to go into a home giving the effect of a traveling circus about to set up the big tent. You want no more than two modest cases, containing your camera, lights, connections, and black and white backgrounds that will fold easily and not show wrinkles. Some Home Portrait operators can manage with only one neutral background. The white is often useful, however, to give reflected light.

One thing must be watched in every studio, to insure absolute accuracy in keeping appointments on the minute. Each time the operator comes back from a Home Portrait sitting, the entire equipment should be looked over to see that nothing is missing and that everything is in good condition. Then the cases should be *lócked* so that nothing is taken out by a careless, hasty person in search, for instance, of a connection. He may mean to return or replace it at once; but if he forgets, and the operator arrives at an important sitting with no way

of connecting his big light, there will be dismay and delay and loss of confidence on the part of the customer.

If at all possible, take an assistant with you on every home sitting-for general effect as well as to help you. He carries the bags from the car while you walk in with more dignity than would be possible were you lugging your own equipment. He can produce a deposit slip and get the deposit far better than you can. He can set up the camera, move any furniture, hold up a sheet to reflect light, push the bulb while you pose the subjects, clear up after you, etc. You can get through much faster with his aid, which is often an important point. It gives the customers an impression of agreeable efficiency, and it enables you to return to the studio much sooner—which may be helpful, even though you have left an experienced operator in charge, for every day things come up in every studio which can only be handled thoroughly satisfactorily by the studio owner.

Some photographers send the assistant on ahead, allowing him fifteen minutes in which to get things ready. This has one disadvantage. Either the choice of the correct spot in which to make the sitting must be left to his judgment, which may not coincide with yours, or you will have to make a hasty trip to the home sometime previously to select the correct nook for your work.

Much better to take him with you, and then talk with the family yourself while he sets up the outfit after you have indicated the place and arrangement. Sometimes the family has a very definite idea of where they want the negatives made. It may be a new window seat or an elaborate tapestry hung wall that influences their preference. Agree with them, if possible, but if you know that far better results will be obtained in another spot, tell them your reasons, as far as they can understand them, and gently but firmly insist upon your own selection.

After all, you are the Home Portrait expert, and they are bound to respect your final word on the subject. If they are a bit

displeased at your firmness, you can laughingly remind them that if they went to a dentist they wouldn't expect to tell him how to fill the tooth. You are equally expert in your own line—though you trust it is not such a dreaded one—and you must be permitted to use your best judgment, for that is, in the last analysis, what they are paying for.

Once in a while you may deem it wise to make a few negatives where they wish and the balance according to your own ideas. This means a lot of time wasted in setting up twice, and should be avoided if possible.

It never pays to pay too much attention to what the customer says, when you have a greater mastery of your subject than she has. She will enjoy the sense of security she feels when you demonstrate that you know your business and expect to proceed along the correct lines much more than she would enjoy just having her own way with no particular rhyme nor reason. Only a weakling is impressed or overawed simply by an important or overbearing demeanor. A countryman saw a parrot on the roof of his cottage.

He climbed up to capture it.

The parrot looked at him and said sharply, "What do you want?"

The countryman touched his cap. "Beg pardon, sir, I thought you was a bird."

One thing we must always keep firmly in mind every time we make a Home Portrait sitting. We are not just making this one sitting for what it is worth at the time. We desire to build up a valuable future business on the firm foundation of fine service rendered.

To achieve—and deserve—this impression of *service* in the mind of the customer, we must always, no matter how great the rush, replace every single article in the home exactly as we found it—rugs, furniture, window shades or curtains—*everything*. No matter if the customer protests and says the maid will re-arrange things after we are gone, we should go right ahead, stating that it is a part of our definite policy always to

leave everything in as perfect order and condition as we found it.

By having such a guiding principle and adhering to it, we will always gain her respect—and the publicity she will probably give our attitude to her friends will net us much future business from those who might have been reluctant to have their home "torn up," as they phrase it, by a Home Portrait photographer.

Now, Mr. Idaho, as you start in to do Home Portrait work, if you make the outside sittings yourself, remember one thing: your employees, be they few or many, have been accustomed to your constant supervision—to having you around the studio most of the time. As you get deeper into this new work you will be out of the studio more and more. No matter how loyal the employees, this tends to have a demoralizing effect on the work accomplished during the day, unless you offset the influence of your absence with a particular attention to the work accomplished while you were away.

There is just a slight sense of "let down" when the boss leaves and the employees know he won't be back for an hour or so.

It is human nature and you can't expect your assistants to be absolutely free from it. A big business man, who had only recently taken up golf, was asked by another magnate:

"Doesn't your devotion to sports cause you to neglect your business?"

"No—I hire clerks to do that," was the reply.

To counterbalance the slight reaction when you leave, make a tour of the studio every time you return and check up on what has been accomplished. The simple fact that they know you will do this will cause them to work during many a half hour that might have been frittered away. If there is nothing immediate to do, they will think of some equipment that needs repairing or samples to be cleaned or prospects to be called on the 'phone or written—little extra jobs that might otherwise hang on for days.

Be as ready to praise accomplishment as to appear surprised at its absence and if you make these little studio trips *regularly* when you return from Home Portrait sittings, your absence will do as much good as your presence.

Don't Get Discouraged

C. H. CLAUDY

"I think I'll quit the game and go to selling books from door to door!" The Young Photographer was telling his troubles to the Old Timer. "I've been in the game for myself for six years now, and I don't seem to get anywhere."

"Let's see your chart of your six years," suggested the Old Timer.

"Chart? I don't know what you mean."

"You haven't any chart showing your business ups and downs for your six years? You don't know where the peaks come and the depressions?" The Old Timer expressed his astonishment in lifted brows.

"Never heard of it. I got records, of course—I do a little more business, every year, but I don't make any great strides and . . ."

"And right now you are in the middle of a slump and it if wasn't for the Christmas business, with which you hope to make enough to cover up some losses, you'd want to go and jump in the river!" grinned the Old Timer. "Son, I've been in this business for thirty years, and I know all about it!"

"But tell me about this chart thing!"

"Your small boy has, or will have, to buy what is known as *graph paper*, to use in school," began the Old Timer. "It's paper ruled in little blue squares. If you use this paper properly, you can get an accurate picture of your business from year to year. You write down the twelve months at the head of twelve columns, six times repeated. That's seventy-two columns for six years, if you stretch them all out, one after the

other, but it's not necessary. Twelve is enough. On the horizontal columns you write out figures in jumps of a hundred dollars; one hundred to start, two hundred above, three hundred above that, and so on, until you reach a sum greater than your gross for any of the six years.

"Then you take your records, month by month, for those six years. For the first year you use a black pencil, and make a dot in the month column, on the line of the number of hundreds of dollars you took in that month. When you have done that for all the months, you connect the dots with a line, which is the 'life line' of your business for the first year. Then repeat the process for the succeeding years, using a red pencil, a blue pencil, a yellow pencil, a brown pencil, a green pencil; you can thus see each year with relation to all the others, and know from the color just which year is which.

"Unless I miss my guess entirely, you will find the peaks and the depressions in approximately the same places for each of the years. The peaks will be in December-January, April-May and July; these represent the Christmas, Easter and Graduation businesses. The depressions will be in between, especially in August and September.

"If you know that a depression is bound to come at a certain time, that it's the nature of the busines, you won't be so discouraged.

"Then repeat the process on another chart, using costs in place of gross takings, and on still another chart, do it with number of sittings. You will find, if your business is being properly run, that your costs go down as your sittings increase, and that the proportion between shows a saving which represents your experience in cutting costs."

"But I don't know my costs!"

"Heaven's to Betsy! How can you do business?"

"Why, I just buy what I need and pay out what I have to and the difference between what I pay and what I get is profit!"

"No wonder you are discouraged! Install a proper cost system at once. You'll find a dozen places where you are spending more money than you should-you're apt to find that you are spending more than you make on one or two lines. That's undoubtedly why you don't go ahead faster-you are spending too much on your biggest line and losing money where you think you are making it. Trying to run a business without a cost system is like trying to make an omlette without eggs; one of those things that just cannot be done successfully, no matter how hard you try!"

"Well, I'll try anything once!" said the Young Photographer. "Why hasn't any one told me about this before?"

"Evidently you don't read your BULLETIN OF PHOTOGRAPHY."

"I don't get it. I don't take any photographic papers."

The Old Timer threw up his hands. "I give you up!" he exclaimed. "You deserve to be discouraged. Now tell me that you do all your business on credit without a deposit, that you never dust your reception room, and that you use a pin-hole with your finger for a cap in place of a lens, and I'll truly understand why you are blue!"

"Oh, it isn't as bad as that!" The Young Photographer laughed.

"Almost!" countered the Old Timer. "You do what I say and see!"

After many conferences had been held by the board of directors of a small-town bank about buying a new water-cooler, a grouchy old member had this to say:

"Gentlemen, before we adjourn, I move that our next conference be held on a merry-go-round."

And, as they looked at him in astonishment, he added the tag of explanation:

'We never get anywhere.'

The train came to a grinding stop at a small town in the South, and the head of a gentleman of color protruded from a window at the end of a car. Seated by his side could be seen a brownskinned maiden.

"Does yo' knows a cullud pusson by de name o' Jim Brown what lives here?" he asked of a station lounger.

"Ain' nevah heered o' no Jim Brown hyah, an' Ah lived in dis town fo' ten yeahs.'

"Is yo' right suah dey ain't nevah been no Jim Brown aroun' hyah?"
"Positutely."

"Den," announced the arrival, reaching for a suitcase, "dis is whah his new son-in-law gits off."

An Original Photographic Inventor

Through the courtesy of Mr. A. J. Olmsted, Custodian of the Smithsonian Institution, Washington, D. C., we received some interesting information about old-time photographic prints which were unearthed for Smithsonian. These photographic prints were produced by an itinerant minister in Ohio in 1845. The revealing of this hitherto unknown chapter in photographic history—the making of the first paper prints in the United States by an unknown process—has proven of considerable interest in photographic circles. The process was that of Abel Fletcher, itinerant Universalist minister, at Massillon, Ohio.

At that time, the only method of photography was the making of daguerreotypes, which did not permit the making of any copies, a separate sitting being required for each picture. Fox Talbot, of England, in 1839, invented a method of making paper negatives for reproduction which is the foundation of modern photography. Talbot patented his process and it gradually came into use. It is not definitely known whether Fletcher had learned of the methods of Talbot or whether he struck out on an entirely new line, but, if the latter statement is true,



ABEL FLETCHER

then Fletcher ranks as a co-inventor with Talbot.

Shortly after the making of a few negatives, Fletcher was blinded by an explosion of concentrated ammonia in his laboratory, and until his death in 1890, was totally blind. The name of this obscure inventor has remained unknown all these years until the Division of Photography at the Smithsonian



STREET SCENES, MASSILLON, OHIO



STREET SCENES, MASSILLON, OHIO

Institution received a letter from an Ohio druggist containing some account of his work. Communication was readily made with Mr. Fletcher's daughter, Miss Lillian M. Fletcher, and from her was received a brief account of her father's life, together with all the old negatives made by his process which were found in his effects. The prints will be a part of the exhibit, illustrating the history of photography, at the National Museum, and in spite of the fact that they

are over eighty years old, the details of the prints stand out as clearly as ever.

Mr. Fletcher was born in Richmond, Va., and in early life was a school teacher, afterward returning to the Universalist ministry and filling pulpits in New England and Pennsylvania; after which he set up the then flourishing trade of daguerreotypist, working out his own process. He may readily be considered one of the pioneer print photographers in America.



TABLE AND CHEMICALS-ABEL FLETCHER'S WORK ROOMS



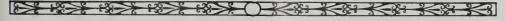
Six Lejaren a'Hiller prints for studio advertising will help your receptionist to interest prospects for sittings. The one shown and five others are given with a small initial order for Haloid paper. Your request for details will have immediate attention.

The HALOID Company, Rochester, N.Y.

NEW YORK OFFICE 225 Fifth Ave.

BOSTON OFFICE 101 Tremont St. at Bromfield CHICAGO OFFICE 68 W. Washington St.

San Francisco Agent, A. H. MUHL, 714 Market Street Los Angeles Agent, A. H. MUHL, 643 S. Olive Street





Send me particulars as to how I can	secure the six a'Hiller photographs with
a small trial order of Haloid Papers	for Portraiture.

(Signed)

(Street and Number)_

(Town and State)

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains iust how these splendid results can be obtained.

144 Pages 34 Illustrations

Price, \$2.00 per copy Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

THREE SUCCESSES!

By DR. B. T. J. GLOVER

Perfect Negatives

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

Print Perfection and How to Attain It

The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

The Photographic Rendering of Color

in Monochrome

For anyone interested in bringing out the best in pictures, this book will be worth its weight in gold. No library is complete without it. With the photographers' needs in mind, Dr. Glover has written a clear, concised, non-technical book for the photographic worker.

Price, each, 60 cents

FRANK V. CHAMBERS

American Agent

636 S. Franklin Square, Philadelphia, Pa.

Fashions in Printing

Frequent change in the style in which photographic prints are produced has been a characteristic of the art ever since its first introduction, and the departed fathers of photography who practiced forty or fifty years ago would hardly recognize as photographs most of the high-class work of the present day. Nearly every change, however, has met with some opposition, and what was considered as an advance in an artistic sense by some was decried by more conservative workers. A short review of printing methods may have some historical interest, and also be suggestive to those who may wish to introduce new styles to the present generation.

Although to most people glossy prints upon albumenized paper represent the earliest style of photograph, it was about ten years after the publication of Fox Talbot's invention of producing positive prints from a negative image that albumen was used for coating sensitive paper and another ten before it became the standard for every-day work. Prior to those dates drawing or other pure paper was sensitized upon its natural surface, usually with common salt followed by nitrate of silver, and toned with gold or some sulphur compound, usually in the form of an old hypo bath. Efforts have been made from time to time to revive this process, but, as a rule, the prints have a dull, sunken appearance, and it is difficult to obtain satisfactory tones.

The glossy albumen print, with its wonderful capability of reproducing the gradation of the negative, and at the same time preserving the finest details, fairly captured the taste of the public. So much so, that when new processes were introduced they had to be made as nearly similar in style as possible, or the prints would not have been accepted as genuine photographs. Thus carbon prints were made in "standard brown" and "standard purple," and "portrait" brown or purple, sepia being only used for reproductions of wash drawings and black for

Easy to Weigh Quick to Dissolve

HUNDREDS of letters have expressed this satisfaction. Such comments give you an idea of the advantage you will enjoy from the use of our Alum Potassium Photo and Alum Chrome Potassium Photo. They are granulated, free-running salts which—

- 1. Pour easily and evenly. When you want to use a little, no time is lost by having to stop and break up lumps to make them dissolve quickly.
- 2. Dissolve clearly—no filtering is necessary. As several photographers have commented, "The solutions made with Milmoded! Alums look good enough to drink. You know they are pure when they dissolve so clearly."

Order a trial supply from your stock house and see for yourself how fine they are.

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical industry since 1867

St. Louis ... Montreal ... Philadelphia ... New York

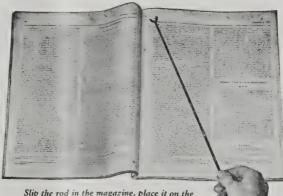
RIND your copies of

BULLETIN - OF PHOTOGRAPHY

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest man-

ner mutilating same. Nostrings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all,

bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

• We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography



FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

copies of engravings. To simulate albumen still further, most of the prints from original negatives were issued with a glossy collodion surface, and were called chromatypes.

Thirty years after albumen came the platinum process of W. Willis, and this was the first to challenge seriously the purple and brown glossy prints for general work. It is doubtful whether it would have stood its ground but for the important qualities of absolute permanence joined to simplicity of manipulation. As it was, it was damned with faint praise by an eminent photographic authority, who said that although it would be valuable for reproducing documents and record work generally, its cold tone and matt surface precluded its use for any artistic

purpose. In spite of this, it is only the enormous increase in the price of metallic platinum that has limited its employment fifty years later, only those issuing the highest class of work continuing its use. An important advance was made when permanent sepia tones became possible with platinum, and today there is nothing finer than a sepia "plat" from a good negative.

Gelatino-chloride or P.O.P. succeeded albumen for glossy prints, but is now little used except by amateurs; commercial and press photographers prefer the more convenient medium of glossy bromide. Collodio-chloride, a very old process, has been revived as a self-toning paper, and deserves more attention from portraitists than it now

Reliable Photo Supply Houses

The H. & W. B. Drew Company

Everything Photographic

Jacksonville, Florida

Eastman Kodak Stores, Inc. (Formerly Glenn Photo Stock Co., Inc.) 183 Peachtree Street, Atlanta, Ga.

Burke & James

Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply Studio-Finishers-Engravers-Dealers' Supplies 318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop

Everything Photographic

424 Grand River Ave. West, Detroit, Mich.

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
156 Larned Street West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation
Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.

Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc. 57 East 9th Street, New York City Our Monthly Magazine "Snap Shots" Free

Willoughbys
Everything used in Photography
110 West 32d Street, New York

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
806 Huron Road, Cleveland, Ohio

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa.

OHIO

DAYTON,

Use this lightweight PORTABLE STUDIO MODEL 30 days FREE, DAYS 30 FREE

TRIAI



December 7, 1926

Leoty Electric Co, Dayton Ohio Gentlemen:-

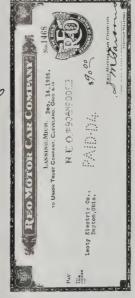
Replying to your inquiry of December 4 th., wish to sake that. I have had the opportunity to try motion picture and compercial your farm of the picture and compercial your. The results or have been very satisfactory.

Most are lights used in connection with motion pictures are large and heavy. It is certainly gratifying to include in our equipment, a light which combines power with light weight.

The light has proven to be a great favorite with the boys in the settle and your predicts in highly praised by everyone in this department. It will not be long before we add more Leoty lights, to our equip---

REG MOTOR CAR COMPANY Very truly yours





Leoty light which we have is very satisfactory. As a matter of fact it is the best light of our outfit. Right now we have laid up our equipment due to the fact that most of the inside shots are finished for the season. We will, however, ment and we are going to get more Leoty lights to replace more than the Leoty, they do not furnish the light. Before the winter season draws near, are certain that we will at least add two or three more Leoty lights to our equipment." be getting around very soon now to overhauling our equipof the lamps which although they cost considerably In another letter dated June 7th, 1927, Mr. Huby says: some

E. Steen, Thompson, Erie, Pa., specializing in animal portraiture says: "Studio Portable received and put thru paces, consider it a sale as it has met all requirements; new plug for rapid changes very good and should be standard equipment." E. L. Jacobson, Bellingham, Wash., says: "Never use full power, can get anything I want at 17½ amps. From other lights I have seen, sure am glad own a Leoty." if not pleased simply return. Price paid will be refunded, and trial costs nothing. An extra POWERFUL High Speed Arc fast enough for the largest Studios. Patent continuous feed gives steady even light on either D. C. or A. C., 110 to 125 volts, works on any cycle-25-30-40-50-60 or higher. No rat-a-tat or pulling of a new are from time to time, no complicated noisy moving parts. Takes place of the noisy cumbersome old style outfits weighing a hundred pounds or more and costing twice as much. From factory to you, Special Studio Portable 1716 to 35 amps. complete, ready for use, with stand and carrying case, Price \$90.00 amperes complete with stand, 2 speed plug and carry-Heavy Duty Super-Speed Studio Portable 221/2 save 40% to 50% difference in price. ing case, Price

With Polarized 2 speed plugs as illustrated

Price

BULLETIN NOTE.—All lamps supplied with 15 feet cable; figure additional cable at 15 cents per foot on Studio Model and 10 cents per foot on Regular Model. Home Portrait Portable Arc, \$84.50, complete, with case. \$100.00 45

to

November 24, 1926.

Leoty Electric Co., Dayton, Ohio. Gentlemen:-

> Studio Model received few days ago, and it is wonderful light for the Photographer. For Studio it has all the speed you could wish for; make enlargements

We are using four arc lamps in our studio ranging from 15 to 45 amperes and it is our opinion that the new model of your lamp is the most satisfactory of them all.

We like its quietness of operation and steadiness of light but we are especially impressed with the remarkable volume of light which it produces, either at the lower stage where we most often use it or at the higher stage which we call upon in photographing children.

We like also the new case which is very neat and one that we are proud to carry. to express our appreciation and that you are to be congratulated. are glad

Manager. Willard C. Martin, MARTIN'S PHOTO SHOP Very truly yours,

LEOTY ELECTRIC COMPANY

MARTIN'S PHOTO SHOP

Birmingham, Ala., April 11, 1927.

Leoty Electric Co., Dayton, Ohio.

Dear Sirs:-

Terre Haute, Ind.

on contact paper in 10 seconds; never saw anything like it; twice the price would not buy it from me. For 25 years have used all kinds of artificial lights, but have never found anything like the Leoty; other lights would often give flat lightings, but negatives with

your light are round and full of pep. Wishing you success, and you can count on me being a Leoty S. SILVERSTEIN, Photographer, 228 Clark Bldg. ANOTHER LETTER DATED JULY 6th, 1927,

Booster for I have a reason. Yours very truly,

is an important factor."

I want to let you know that the Studio Portable is just fine, the best light I ever used; have made some very good negatives. The more I use the lamp the better I like it, so easy to handle, and the light weight

MR. SILVERSTEIN SAYS:

Z

A NEW BOOK

Photographic Art Secrets

By WALLACE NUTTING

With a General Discussion of Processes and 105 Illustrations

THE experience and the success of Wallace Nutting in the field of practical photography has no parallel in this country. In planning the present book, he has generously revealed the secrets of his various processes, aiming to include not only the usual matter that an amateur would like to know, but to go particularly into those details which have enabled him to get his more beautiful and rare subjects.

CONTENTS

Is Photography an Art? Camera, The Ground Glass, The Tripod, The Lens, The Shutter, The Focus, The Swing Back, Exposure, The Time of Day, Latitude from the Equator, Light on the Subject, Movement of the Subject, The Plate, Composition, Animal Pictures, Outdoor Pictures of Persons, The Illustrations of Stories, The Borderland of Mystery, The Merit of Defects, Moonlight Effects, The Illustration of Estates, Commercial Pictures, Moving Pictures, Flower Compositions, Photography in Colors, Dark Rooms, Lantern Slides, Retouching, The Choice of Themes, Printing Processes, Display of Pictures, The Carbon Process, Broader Applications, The Truth and Photography, Good Hunting Ground, Canada, Other Parts of America, Europe, Africa, Meeting Troubles, Notes on Pictures, Gardens.

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THE

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Publisher

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receives. Probably the fact that the prints require daylight or electric arc printing explains this neglect.

Bromide printing has passed through many phases, the surface and tone having been modified from time to time. The earliest make was coated in single sheets upon the same grade of paper (Rives) as was used for albumenizing. This had a slightly glossy surface, and with ferrous oxalate (the only available developer), a pure cold black tone was obtained. Other surfaces, rough and smooth, followed, and the practice of giving a preliminary coating of baryta in gelatine enabled glossy and platino-matt surfaces to be obtained. Still the black tone was the standard, and if by accident brownish prints were made, they were called "musty," and were destroyed. Amidol was the first successor to ferrous oxalate, and, as then used, little variation in color was obtainable. When metol-hydroquinone became the standard developer, it was discovered that by modifications in exposure and development, warm tones of more pleasing color could be obtained, and special emulsions were made to further the attainment of this end. Probably in the near future a real sepia tone will be obtained by direct development.

The conditions under which modern photographic prints have to be made have almost ruled out any process dependent upon daylight. Few workers have the space to put out a hundred frames at a time, so that carbon and platinum are not likely to regain their former popularity; but anyone in search of distinctive styles will do well to bear the Carbro process in mind. In this, all the varieties of color available in carbon may be used, and small prints or enlargements made through the medium of bromide paper, one copy being good for a dozen Carbros.

Bromoil is another offshoot of bromide printing. It is only suitable for a high-class trade, but its unique appearance and undoubted premanence will recommend it to the discerning sitter. It should be noted

that the special papers and improvements in pigments or other minor details have done much to remove the uncertainties which formerly existed. With a good negative a "straight" Bromoil may be made, which will require little modification; what finishing would be needed on an ordinary enlargement is easily done in the course of pigmenting.—The British Journal of Photography.

Approving of the Auditor's Report

"I am enclosing herewith your account to date, and, if you find the same correct, I would be glad to receive your check to cover the same by return mail," the photographer writes.

"Your account received, the items of which are correct, and, as I am short of funds just at pres-

ent, will send you check inside of one month from today," X replies.

Now, the foregoing correspondence constitutes what the lawyers call an "account stated," in an admission by X that he owes the amount of the account, which, as a general rule, he cannot afterwards deny.

In the recent case decided by the Kansas Supreme Court and reported in 185 Pacific Reporter, 893, a new phase of this question was

presented to the Court.

It appears by the evidence in this case X had been working for a certain corporation and claimed that there was \$750 due him as a balance on salary, which the corporation was unable or unwilling to pay, and X sued in the Kansas Courts.

"We don't owe you that amount," the corpora-

tion contended.

"Yes, you do, and more than that, you've admitted it," X declared.

"You haven't the scratch of a pen to show that we owe you a cent," the corporation persisted. "That's true enough," X admitted, "but you

employed an auditor, his financial report was read to the board of directors, and they approved it.'

"But that don't bind us to pay you \$750 any more than if we'd read the almanac," the corporation rejoined.

Then X played his trump card.

"Yes, it does, because in the statement of liabilities in that report that you approved of you will find, 'X balance of salary, \$750'-if that isn't an admission I don't know what is," X averred.

This is apparently a novel point, as far as the American courts are concerned, and the decision of the Kansas Supreme Court was that merely reading and approving of a financial report of a corporation's liabilities is not an admission by the directors of the correctness of the report, and does not shut them out from afterwards disputing their liability on certain items set out in the report.

"The report of an officer to his association is not an 'account stated.' It is a mere tabulation of facts for the information of the corporation. The approval of such a report does not estop the cor-poration to deny its accuracy," said the Court.

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C. B. Wier, of Lamesa, Tex., has purchased the Midland Art Studio in Midland, Tex.

Mr. and Mrs. C. M. Kincaid, of Stockton, Kans., have leased a suite in the Hyde Building, in Downs, Kans.

Bride—"Remember, dear, from now on, no more foolishness."

The Lucky Man—"Foolishness? Gosh! Is there anything worse than what I have done?"

J. M. Maurer, 418 Trement Street, Galveston, Tex., who is enjoying a vacation, writes us that the wonderful scenery in the Rio Grande Valley and Mexico is indeed an inspiration to artists.

Harry Kamen, photographer at 1426 East 55th Street, Chicago, Ill., has purchased one of Chicago's apartment buildings on Ellis Avenue, thus branching into the real estate profession.

J. F. Saylor, formerly of London, Ky., has purchased the Barner studio in Pineville, Ky., from Mr. and Mrs. B. L. Barner, who have located in DeLand, Fla., on account of Mr. Barner's health.

Robert Morris, staff photographer for the Evening Star, Peekskill, N. Y., has opened a studio in the Haight Building, which he calls "Sally's Studio." Mr. Morris, a photographer of wide and various experience, has been local representative for the New York Times for the past two years.

In the dark-room when enlarging, the lens cap has an annoying way of getting itself lost. You can hang it on a string over the lens from a screw eye in the ceiling, and if you put in a bird cage spring to hold up the string you can adjust the length of the cord so that you can reach up and capture the cap at all times.

"Pop!"

"Yes, my son."

"What is a gardener?"

"A gardener is a man who raises a few things, my boy."

"And what is a farmer?"

"A man who raises a lot of things." "Well, what is a middleman, Pop?"

"Why, he's the fellow who raises everything, my son."

When the focal length of the lens and the width of the plate are the same the angle is 53° .

Fred W. Brophey, formerly of the Eastman Kodak Stores, Ltd., of Winnipeg, Can., has changed his residence to Cleveland, Ohio. Mr. Brophey was the guest of honor at a dinner tendered by the members of the photographic profession in Winnipeg. He is popular and well-known in photographic circles throughout the West.

Be careful in cleaning lenses that you do not handle them carelessly and break a combination. In one lens, a change in mounting was made and a retaining ring screwing in from the front held in place the outermost member. The glass may then fall out if the lens is turned over. It is wise to work over a table so that the glasses have only a short distance to fall.

In the Model Studio and Art Store, located at 105 East Broadway, Dramright, Okla., possesses an art establishment that by reason of its excellent product is fully warranted in receiving the large trade that is given to it by the people of the community. A. T. Hoydal, owner and active manager of the establishment, is recognized as an expert photographer. The studio is fitted to undertake any class of photographic work.

C. J. Lauermann, of Little Falls, Minn., announces the purchase of the Oftedahl Building, formerly occupied by the Bovy Studio. Mr. Lauermann is having the building remodeled and redecorated and generally put in condition for a first-class photographic studio. Both Mr. and Mrs. Lauermann are experienced photographers, and have operated a studio in St. Cloud, Minn., for the past 10 years.

The following news item from a Paris newspaper will, no doubt, prove interesting to our readers: "Paris, Oct. 24—The American exhibit to be seen at the International Salon of Photographic Art in Paris shows that the United States is far and away ahead in pictorial photography, according to the president of the organization committee. He reveals hardy initiative and patient mastery of technique. Every American entry was worth hanging and it is said that the judges spent a great deal of time deciding which to eliminate owing to want of space."

Seventy persons representing all of the towns and cities of Southern California, attended the semi-annual convention and banquet of the Master Photo Finishers of Southern Calif., held at the Hotel Virginia, October 15. John T. Hauser, of Long Beach, delivered the principal address, his subject being "Progressive Co-operation." C. R. Mowry gave the address of welcome, the response being made by W. H. C. Steele, of San Bernardino. W. F. Honnen, Long Beach, president of the organization, acted as toastmaster. Several musical numbers were rendered which were appreciated, dancing followed the program.

Frank W. Byerly, of Seattle, Wash., returned, this week aboard his tiny cruiser, the *Photo-craft*, from Juneau, Alaska, where he spent the last month taking pictures in the Lynn Canal, Gastineau Channel, and Taku Inlet regions. Mr. Byerly reports a stormy trip. Like others who feature the spectacular attractions of Alaska, Mr. Byerly devoted particular attention to the glaciers, securing photographic studies which depict the glacial ice flow, erosion and present recession. Several plates prove the existence of a prehistoric forest prior to the last advance of the Mendenhall Glacier, the trees of which attained large size. One stump which he photographed measured 12 feet in circumference.

After several months spent enlarging the building, rearranging the rooms, painting inside and out, and decorating the Cottage Studio, Miss Libby, of Norway, Maine, will hold a formal opening of the studio the latter part of this month. Miss Libby has done the decorating herself, and worked out original ideas in tone effect on walls and finish. Neutral shades with furnishings that match are conspicuous in several rooms used for her photographic work. Entering from the street a visitor is surrounded by an artistic collection of framed photographic enlargements. An exhibition room near the Cottage street entrance contains her studies in oils, subjects are landscapes and flowers. She has produced artistic effects in the posing room with its electrically lighted skylight for portrait work, with walls done in tex-tone. The color scheme in panels is gray with a general background of rich mahogany or leather tone. enlarging camera is located in the cement basement where her assistant, Eugene "Bobby" Robinson, has rooms equipped for developing, printing and finishing. Miss Libby has been a photographer for forty years, but as time permitted she, has done numerous oil paintings to learn color values and develop original ideas.

An immigrant boy at 14, broke, hungry and friendless, Henry Rappaport, artist-photographer of 33 Second Avenue, New York City, has achieved his life-long ambition at attaining international recognition in his craft. A dispatch from Paris this week revealed that Rappaport has been awarded a gold medal and diploma by the Domestic and

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YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I . . . Retouching Negatives
Section II . . . Finishing in Monochrome and Color
Appendix . . Formulas, System in Trade Retouching

Can you afford to be without it?

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Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Economic Exposition of France for artistic photographs exhibited there. Mr. Rappaport received the official announcement from Harold L. Smith, viceconsul of this country in Paris. When Mr. Rappaport started out of Kiev, Russia, in 1903, he had nothing but a Horatio Alger dream to bank on. On his arrival here he secured a job as errand boy at a small east side photo shop. In his spare timeand it was mighty spare-Mr. Rappaport attended school and picked up the rudiments of the English Then he registered at Cooper Union language. and studied art and photography, winning high honors. Shortly afterward he opened up his own studio. Between taking pictures of brides, babies, banquets, etc., he managed to devote himself to the search of that ephemeral thing called beauty, and photographing it wherever he succeeded in finding it. Twenty-four years after he arrived in this land of opportunity Mr. Rappaport has found his dream come true.

Judging from the clipping received from the Knoxville, Tenn., Journal and Tribune, Photographers' Club of Eastern Tennessee, which just closed its meeting, had a very lively session. Seventy-five photographers were in attendance at the meeting held at the Farragut Hotel, and the well-known phrases of "smile please," and "look right this way," were obeyed while A. B. Cornish and T. I. Montgomery, of the Eastman Kodak Company, made photographs of them all. The presence of Mr. Cornish and Mr. Montgomery lent additional professional atmosphere to the gathering. Mr. Cornish is an expert of national recognition, and the Eastern Tennessee Photographers' Club expressed itself as distinctly honored with his presence. Mr. Montgomery, a traveling representative of the Eastman Kodak Company, is a member of the Club. Dinner was followed by the making of group pictures. Subject studies followed, while both photographer and subject lent the productions all the combined artistry of the profession. "Daddy" Lively, dean of the Southern School of Photography, McMinnville, Tenn., gave a number of constructive criticisms of selected photographs "Daddy" Lively is widely known on display. throughout the country and is considered an outstanding personage in Southern photographic circles. The meeting was declared by members of the organization as one of the best gatherings in many months, and was brought to a close with a dance in the assembly room of the hotel.

"That noise must cease," ordered the judge. "But, your honor, it is thunder."

"That makes no difference."

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

The NEW American Annual of Photography

will be published about December 1st. The edition will be limited. There will be no reprint. Tell your dealer today you will want a copy.

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BETTER ILLUSTRATIONS—The cuts will be reproductions of nearly a hundred of the finest photographs of the year, by American pictorialists with a few exceptions. They will be as large as the page will allow, to give perfect rendering.

ATTRACTIVE CONTENTS—The articles are carefully written by experts, and each is thorough and interesting. No padding or space-filling; we have had to omit much we desired to include. They cover print making, large aperture lenses, color plates, amateur movies, bromoil, mounting, hypersensitizing, criticism of the pictures, review of the year advances and numerous other interesting topics.

SPECIAL FEATURES—These will include a useful collection of formulas, list of American camera clubs. Who's Who in Pictorial Photography in the last two years, etc.

REDUCED PRICE—The bigger, better, and far more beautiful book will give the best value ever offered in a photographic annual in this country. While giving more, we are reducing the price to

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ne Pictorial Work of the Royal Photographic Society, with Criticisms by F. C. Tilney, now ready Paper \$2.50 Cameragraphs, from Australia, Paper \$2.50 Cloth \$3.50 The Japan Photographic Annual, \$3.00 now ready Deutsche Camera-Almanach (German) \$2.00 in November Photofreund-Jahrbuch (German) \$2.50 in November Cloth \$3.50 Photograms, in January, Paper \$2.50 British Journal Photographic Almanac, in January Paper \$1.00 Cloth \$1.50 \$4.00 Penrose Annual, in January

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FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

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Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

Vol. XLI

Wednesday, November 30, 1927

No. 1060

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Editorial Notes

Camera Test for Tuberculosis

A photographic method of determining the existence of tuberculosis in mankind, even when unsuspected, was announced recently by Dr. Arthur Vernes, head of the Prophylactic Institute of Paris, France.

Mr. and Mrs. Frank J. Gould, of New York, have provided the means for much of these researches.

Dr. Vernes has asserted that more than 15,000 tests have verified the accuracy of his method, which is based upon photometric tests of the blood, and he finds that tuberculosis may be active when the lungs are entirely free of it.

The new system is explained as an optical measurement of the blood, after certain laboratory processes. There is a definite

scale of measurement, with thirty as the danger point; above that, tuberculosis is actively present. Cases have been found where the test showed seventy, and the hidden seat of the disease found.

Dr. Vernes says that the world is indebted to photography for the means of weeding out from industry great numbers of tubercular persons, so that they may be given preventive treatment before they become seriously affected.

32

A New Light for Photography?

There was recently a decision in a patent suit which bears upon the types of lamps for signs where the light comes from electrical discharges in highly rarefied gases. Rainbow Light, Inc., was successful defendant in the suit against them by Claude Neon Lights, Inc., the court holding that these general principles have been in use for some time.

It may be that some day this type of illumination will have use in the photographer's studio, as well as in house lighting because of their high efficiency factors. They are the developments of the old Geissler tubes in the physical laboratories, from which came the Crooke's tubes and X-ray tubes. In later years, special tubes of certain gases have served as standards in spec-

trum analysis and as reference points in optical testing.

The Moore light, years back, gave us long tube installations by which a luminous line could encircle a room on a plate rail or up at a moulding, and light up the room indirectly by reflection from the ceiling.

Mercury vapor was a very old suggestion. The brilliant light from its vaporization was noted by Wheatstone in 1835. A mercury lamp was patented in 1852 by Jackson, and in 1896, Dowsing and Keating made the first true vapor lamp. The first lamp to attract public attention was the Cooper Hewitt in 1901, which, with improvements, comes through to the present day.

The light that comes off from the mercury vapor is high in ultraviolet. For various effects, other gases, such as argon, helium and neon, have been introduced in the tubes, and metals such as cadmium, which make amalgams with mercury. Gallium, an element which is liquid, like mercury, has also been successfully used.

The light from mercury vapor is not a continuous spectrum, but a set of brilliant lines with a deficiency in red. A fluorescent reflector was made of rhodamine-coated material, since this dyestuff shines with a brilliant orange when excited by the bluish-violet element of the vapor light. Work has also been done by various experimenters on tungsten arc lamps working inside a chamber filled with mercury vapor.

As we remember the Moore lights, they glowed with a rose-pink color due to carbon monoxide. The now familiar orange lamps are the glow of neon gas. The green of the Roxy Theatre comes from argon. Helium and krypton are used from the noble gases, so called because of their great scarcity and their inertness or disinclination to enter into combination with other chemicals or elements.

Neon-filled tubes have found application in radio in the detection of electric waves. It may be that in photography they might find use in three-color work in illuminating the red filter exposure. Perhaps a small unit would have application as a dark-room lamp. The newest application is, however, in aviation in connection with night flying or navigating in stormy weather.

Lights installed at Hadley Aviation Field and at Curtiss Field are said to be visible for 100 miles. Recent tests made by the Department of Commerce and the Post Office Department show that the neon glow penetrates fog to a very great distance. It was proposed at the flight to Rome to install a landing beacon of this special type, a convenience which also would have been much appreciated by Commander Byrd.

*

Photostat

It is interesting to note the increasing number of county seats in which the photographic method has been adopted for recording deeds, wills, contracts and other important documents.

Under the old system of hand work, a mortgage used to be handled as often as 15 times and a deed likely 12. Under the new system, by use of the photostat, recording can be done in six operations.

Two weeks were often required to record by the old method, while by the new, registry can be accomplished in not over three days.

Says an expert operator in the Cook County Court House, Chicago:

"Photographing is a protection to the recorder of deeds and a safety to the public. Exact reproduction of all details is accomplished; mistakes in copying are eliminated. Photostat work is permanent, accurate and time-saving; it is a guaranty against fraud, as no change can be made by pen or typewriter."

The utmost care must be taken in the preparation of the original document for filing, for when it is once photographed, there is absolutely no way of changing the record other than by re-recording.

Every dot or trifling error will show in the photographic copy just as it appears in the original.



J. CARROLL BROWN

Don't Treat Them Rough

We come across from time to time lenses that give mute evidence of the care, or rather, the lack of care with which they are being treated. The surfaces are finely scratched and the lacquer marred by constant handling.

This trouble can be traced in many cases to lenses which are detached from the lens board and put loosely into the camera case or a bag. Oftentimes the focusing cloth is used as a wrapping, sometimes just an old piece of rag is used and we have seen some that for convenience were simply dropped into a side pocket of coat or overcoat.

Every lens is deserving of good care, and the simplest protection is a pair of caps, one for each end. Lenses should not be put into camera cases loosely because they are going to rattle around and the shutter levers will finally get jammed or bent. A special case for the lens, holding it firmly in place, is a good investment, and the leatheroid shipping boxes which were common in the past make admirable substitutes.

Loosely wrapped lenses, especially when dusty focusing cloths are used, come in contact with the gritty cloth and a lot of fine scratches develop. These are of much more importance than an isolated bubble or a noticeable single scratch, as this last one can be blackened and its effect neutralized, whereas a lot of little scratches affect the contrast, producing flat images and sometimes a veiled effect.

It is always advisable, when transporting apparatus, to detach the lenses, leaving lens board attached if more convenient. In moving cameras, the vibration works the lens boards clips loose or if they go into a socket spring actuated at one edge, they have a habit of jumping out, sometimes with disastrous effects. Automobile travel is particularly bad in cameras which are fitted up in this way.

Lenses carried in pockets go into an unknown region. Pockets may contain knives, cigar holders, keys and other sundries

which accumulate, besides dust and grit which is unnoticed at the time. As manufacturers ruefully note, from time to time, a lens well cared for need never wear out. There are, however, many lenses in use which are not performing up to the standard they could easily attain, and as the remedy lies right with the individual user, the moral is quite obvious.

Of course, a lens can be repolished and restored to its regular standard, or if more serious defects have developed, regrinding may be needed. The proper place to do this repair is always at the factory where they originate.

*

Scotland Yard Hunts Microphotographs

Scotland Yard is used to mysteries and curious tangles of fact, but we believe their search for the missing photograph from the Royal Photographic Society exhibition is a new one for them.

The missing piece was a microphotograph, a microscopic photograph of J. Nicephore Niepce, so small it was said that 300 of them could rest comfortably on the head of a pin. It was the property of the British Photographic Research Association, who had loaned it for the exhibition, and was in place the last evening of the show, but gone in the morning. It is assumed some collector had filched it for his own collection.

Microphotographs of remarkable excellence were made for military purposes during the siege of Paris, whole letters and newspapers being assembled on a copy board and photographed, the films stripped off and sent by carrier pigeons. They were mounted and enlarged to be read. Developments in emulsions during recent years have led to the production of microscopic scales and reticules of high quality for scientific and military instruments.

It is assumed that a pledge of secrecy will be exacted by those who are given a chance to see the photograph under the microscope, but human nature in cases of this type usually makes it impossible for every one of the favored ones to keep such confidences. This department is for our readers and to be of help to them. Questions on advertising will be answered to the best of our ability. Correspondence and suggestions are invited.

Some Candid Criticisms

To determine for yourself just what a good photographic advertisement should look like, pick up a daily newspaper and look over the advertisements. What you learn will apply to direct mail work as well as to newspaper advertising.

You will find two classes of ads in any newspaper—clean and "dirty." The latter term does not apply to the copy! It is a printers' term for an ad that is laid out in very black type, with every available fraction of an inch of space filled with reading matter.

The clean ad has plenty of white space throughout. Now notice carefully—which one do you read? There are fewer statements in the clean ad, but somehow they seem so much more important—they stand out so much better that you can't help reading them. Subconsciously, you are impressed with the fact that someone found them sufficiently important to surround with the proper dignified and effective setting, and the statements are ten times more impressive in your sight than if they were crowded together and shrieked their message in Cooper Black—the dirtiest of type faces.

The dirty ad *demands* attention and the clean one *commands* it. You know well that the person who is always seeking personal attention and sympathy and interest on the part of all around him—or her—never gets it, but the person who quietly, strongly, and in self-possession, without reaching out to grasp or beg, goes his way, commands the respect and love of all.

That same principle works in business and n advertising. Command the attention of

your readers by carefully studied out terse statements, in a clean, dignified setting, free from sensationalism. That does not mean that an ad should have no selling appeal. Why write one to sell a product if it won't sell that product? The best ad is always the successful ad—no matter if others should sound better in our own ears. We must write to appeal to our public—to our particular type of clientele.

But some factors must be considered in all ads—no matter what class they are intended to appeal to—and one of them is "clean" arrangements of lay-out and types. No one likes to look at a dirty, cluttered ad, reeking of italics and exclamation points. We want refinement in everything that represents our studio. In the photographic business this is more true than in almost any other, because of its peculiar blending of business and art.

You must make up your mind that, no matter how much you pay for space, in whatever advertising medium you use, you are going to boil down your copy to the last drop, and you are going to consider your white space every bit as important as your choicest words. Ad writing is as much a question of what to leave out as what to say! The best ads leave a good deal to the imagination, after giving potent suggestions that stimulate the imagination. People don't want predigested food. They like to chew on problems for themselves. To lay out everything too painstakingly for the reader's consumption smacks too much of the fourth grade.

It is so hard for us to learn to use short

sentences in our ads. I never use one if I can help it. There's something about coming to a full stop and putting a period to a sentence that seems to call for more determination than I like to use. But when I write advertising, I step out of my personal tastes. I write terse, snappy sentences, and then I boil even those down until there isn't a single word left that isn't indispensable to a clear understanding and appreciation of my proposition.

This takes will power. It means that I must ruthlessly slaughter some of the fairest children of my imagination. For, alas, these fair children are not strong enough to stand the ruthless analysis of the ad writer who knows that he can only make a living writing ads as long as those ads bring results—and experience has taught that the resultful ad is not the poetic, flowery outpouring of a mind full of romantic nonsense and popular fiction, but the "bread and butter and cold roast beef" ad, full of common sense and short, easy words, and backed by a deep study of human nature—what it will read and what it won't.

The flowery adjectives only confuse the issue. There must be no doubt in the mind of the reader, when he has finished perusing your ad, as to just what you sell, and as to his need of or desire for it. Your best way to bring him to the point is to keep to the point yourself.

Every ad but two of those that appear were sent in within the last few days by subscribers. This great expression of interest in the new department is most gratifying to the editor and to me. It is inspiring to work for men who are so interested in getting the best advertising results, and who are willing to send in their samples to be criticized for the benefit of others as well as themselves. That's the old spirit that helps us all along!

Of course, it is not possible to select a group of advertisements with one central main idea when they are sent in by so many different studios for so many different reasons. So we will treat each one as a separate proposition, with no reference to the examples preceding or following it.

First there is a letter which Mr. Smith, of Colville, Washington, writes to our editor.

"Dear Sir: Enclosed are two advertisements that we have run with good results.

"The greatest trouble that we find with the Professional Photographer is that he or she does not advertise PROFES-SIONAL pictures. All they say is 'pictures,' and that can include anything from the poorest snapshot to the many other thousands that are turned out.

"Since we have begun to advertise Professional Photographic Service we have gotten along all right.

"There is lots to say, but I will not say it.

"Yours most respectfully,
"C. FERRIS SMITH."

We might also add that Mr. Smith's letter-head bears the slogans adopted by your National Association. The advertising of PROFESSIONAL photographs is a point which I admit would not have occurred to me, for I did not know that people referred to Kodak snapshots as photographs. I notice, though, that Mr. Smith uses the term "pictures," so perhaps there might be confusion in advertising if that term were used. It is one that I would recommend that no photographer use under any circumstances.

"Pictures" may mean photographic prints, oil paintings, charcoal sketches—almost any representation on paper or canvas. To distinguish our particular product we must say "photographs" or "portraits." Mr. Smith suggests a further amendment when he recommends that we stress "professional" photographs. His argument is the more effective because it has been practically applied. He tried using that term in his advertising and found that business was improved thereby. We can't beat the suggestions that have actually worked. Thank you, Mr. Smith.

PROFESSIONAL PHOTOGRAPHS

of Father, Mother, Sister, Brother

Live Forever

Have your Christmas Pictures made now

An exclusive line of Christmas Cards. See them.

SMITH'S STUDIO

Ad. No. 28

Ads number 28 and 29 are the ones submitted by Mr. Smith. Ad number 28 I like very much. It strikes a responsive chord in me because it is so beautifully spaced. There is little copy, and what there is stands out wonderfully because it is not crowded. The use of italics in the line "Live Forever" is effective. There should be, in my opinion, an address and a telephone number. The enclosing of the line about Christmas Cards in brackets is a good idea. It sets the cheaper

SANTA CLAUS SAYS PROFESSIONAL PHOTOGRAPHS

will make the most cherished Christmas present that lives forever.

SMITH'S STUDIO

Ad. No. 29

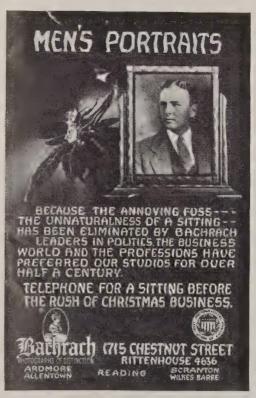
item off from the more imposing part of the ad. If those Christmas cards are photographic, that idea should be conveyed to the reader. As it stands now, it might mean any kind of Christmas card, such as one could buy just as well in a stationery store, except for the word "exclusive."

Ad number 29 has the same great advantage of plenty of white space and effective typing. It carries a little drawing of Santa Claus addressing a small boy. You under-

stand, of course, by the way, that a number of these ads carry cuts which we do not attempt to reproduce unless there is some special connection with the ad that would be lost without the cut. Otherwise we are, in this column, more interested in the copy and the arrangement.

You understand, too, that a number of these ads are much larger than the reproductions which appear in these pages. We have not space to make them full size, and for our purpose it is not necessary.

Now that we understand each other, let's get on with Mr. Smith's second ad. It also should have an address and 'phone number, no matter how well known he is or how small the town. Someone might be reading the ad and be inspired to call up for an appointment at that very minute. If the telephone number was right there, she might carry out her impulse, but if she had to look it up, it might be too much trouble at the minute and she'd just "put off" that appointment again!



I do not exactly like the line, "will make the most cherished Christmas present that lives forever." "That lives forever" doesn't seem to belong there in just that way. It sounds as though it were dragged in by the tail. Wouldn't it be better to word it, "will make the most cherished Christmas present and live forever"?

Ad number 30, in contrast to the first two, which were both very general in appeal,



ANNOUNCING THE BIRTH
OF A NEW IDEA
IN PHOTOGRAPHS
RED CHALK TONES

(FRONT PAGE)

Photographs of Distinction

Daintiness, brilliance and richness in all their perfection are expressed in our NEW RED CHALK Photographs.

Now on display in our window.

We want you to see them for we believe your enthusiasm will equal if not exceed our own.

THE CLEMENT STUDIO

Phone 281

Goldsboro, N. C.

Ad. No. 31

has a most specific appeal to a certain class, for a certain reason, and at a certain time. It addresses men only, and subtly flatters any man by insinuating that to have his photograph made in that particular studio classes him with the leaders of the world! It also promises him that his embarrassment will be relieved. Further, it warns him that now is a good time to have work done before the Christmas rush. A good ad. It carries the National emblem—and an excellent heading—"Men's Portraits"—simple, dignified and attractive. The entire ad is, by the way, hand lettered, and appeared double column in the rotagravure section of a city newspaper.

Ad number 31—here's a darling! We

reproduce both the outer and inner copy, as this is a small folder on good white stock. It is printed in red and black on the outer cover, the stork and the words "red chalk tones" being in red. This little ad speaks for itself. If you had never heard of red chalk tones-which I admit I haven't-you would surely take occasion to walk by this photographer's show window and at least see what they are. He gives a clever touch to the ad by the word new. This work may or may not be new-I don't know-but it is evidently new to his community, and he wisely capitalizes the fact. Things move so fast these days that to term anything "new" is a recommendation par excellence. The line preparing you to be enthusiastic is well put, too!

Ad number 32 we reproduce chiefly because it is not so outrageous as similar ads of its type, which offer \$35 a dozen por-



traits for about \$6 a dozen! This is quite a bit more conservative, and we particularly like the heading, "Six Perfect Xmas Gifts." It stretches our imagination a bit when we find the children's \$20 photographs at only \$5 for six. That leaves little profit margin unless this photographer does about fifty of them a day, or his receptionists consistently raise orders. This last may be sound business practice but it doesn't appeal to me. There are too many people who are sore when they get home and realize they've let themselves in for more than they had planned to, and they don't come back.



Ad. No. 33

The same would apply to ad number 33, were it not for the good story—the real reason for sacrificing to get rid of stock instead of going to the expense of moving it all. Any customer can see that mounts carrying an incorrect address would be useless, so she will feel the possibility of a genuine bargain instead of the usual "bait." I also like the line, "WE SELL WHAT WE ADVERTISE."

Note ad number 34. The idea is good, the wording is snappy, and the whole thing is spoiled by an error in spelling-"permancy" used twice instead of "permanency." If your own spelling is shaky, get someone else to look over the proofs of your ads with you, for you can't always depend upon the printer. His job is to set up what is given to him, and often the composing room men are not capable of passing on points of spelling. This ad is on a nice little pink blotter.

HOTOGRAPHS Tell the Story



To produce quality and personal persona grequires 24 hours; any quicker service simply MEANS a loss in quality and permanents.

G. J. Van Horn, Owosso, Mich.

Ad. No. 34

The National emblem is jammed too close to the type. There is plenty of space on the original so it is not necessary. The street and 'phone number should be given. (Evidently there are lots of photographers who don't agree with us on this.)

Ad number 35 is not a photographer's ad at all. As you can see, it is a newpaper ad, but I include it for the benefit of those who do commercial or illustrative work. It is so cleanly, nicely, effectively worded. You can't beat the old newspaper men for getting

Pictures That Compel Attention for Your Product

HE appeal of pictures is simple, direct, sure. Picture advertising creates an interest in your productand sells it-by showing it.

Public Ledger Rotogravure shows it at its best. For dainty, feminine things, this full-toned and beautiful process is unsurpassed, catching the shimmer of satin, the soft glow of silk and the filmy allure of georgette as no other process can.

And Public Ledger circulation carries this perfect picture advertising into 474,276 homes with the ability as well as the desire to buy.

Ad. No. 35

a lot into few words. The heading is good, and the first short paragraph carries the main thought. The second longer paragraph only amplifies it with a greater appeal to the imagination by the use of attractive adjectives, and the third point hammers again on "perfect picture advertising" with the additional clinching point of scope.

The Browns

For the past twenty-four years, J. Carroll Brown, of Worcester, Massachusetts, has been associated with the photographic profession in various capacities. Superintendent of Bachrach's Finishing Department, New England representative of the Cramer Dry Plate Company, as well as working for some of the leading photographers of New York and Boston, and for the past seven years in business for himself.

Years ago, Mr. Brown had a desire to own a studio that would radiate a homelike atmosphere, and the early part of January saw the fulfillment of his dreams and ambitions, when a formal opening was held in his new studio.

It is quite unusual to find any kind of a house or office building that, with little or even extensive remodeling, can be adequately arranged for a convenient and attractive photographic studio. Mr. Brown, however, was fortunate in securing a fourteen-room house in the center of the city, with rooms



J. CARROLL BROWN WORCESTER, MASS.



J. CARROLL BROWN

One Corner of the Kindergraph Studio



One View of the Posing Room



J. CARROLL BROWN

J. CARROLL BROWN

Another View of the Posing Room

so arranged that it was possible to remodel and redecorate in a most attractive and homelike manner.

On the first floor may be found the reception rooms and the studio for the "grown-ups," where fireplaces and beautiful winding staircases afford ample opportunity for a variety of poses. The entire arrangement is such that the psychological effect of the home atmosphere shows in the finished results, giving those entering the studio a friendly and cheerful welcome.

The second floor in the building is

devoted to the young folks, furnished with excellent taste and such a homelike air that it would subdue the most obstreperous child.

In planning the studio, equal thought was given to the work rooms, and the final plans show that careful study and consideration were given to the needs of the employees in the finishing department, in order that they might do efficient work under pleasing environment.

Assisting Mr. Brown in the studio is Mrs. Brown, whose time is principally occupied with reception-room work.

Don't Imitate—Be Original

C. H. CLAUDY

There was once a man who invented a way to fix a camera image on a sheet of glass; another man came along and improved the method by using a metal plate. Still another originator invented the glass wet plate and the paper print. Photography through the Daguerreotype and the ferrotype (tintype) and the wet plate, was born.

Then came the dry plate and the albumen print of sainted memory; many readers of these pages may still have an old burnisher in the attic—looked like a clothes wringer and gave the most beautiful compound curves to the glossy, shiny prints and mounts, so much admired in the 1880's.

Every one thought the very last word had been said. There couldn't be anything prettier than those great circle prints, with their Grecian bends, in and out, both ways from the middle. The photographers of that day, most of them, just followed along and did the thing their forebears had done.

Not all. One or two broke loose from tradition and demanded a non-glossy paper, a different color in the print, a new idea in mounts. Flat prints, and multiple mounts became the style; did you ever see a multiple mounted print of the 90's? Unless you had seven different cover papers, of assorted colors and shapes, on top of which you stuck a print from the corners, you were not in style!

Well, they gave way to other styles; we had imprinted borders, and the invention of gaslight papers took the photographer off the roof and let him print on a rainy day in comfort.

Meanwhile, some were originating still other things. Do you remember the relief print, mounted on thin lead, and banged with a mallet from behind? Ouch! Colored prints had their little day; they will come back sometime, when a successful color print is commercially possible. Meanwhile. we still color, but no longer much with washes—we use a real artist and oils for the finest work.

The point is, if any, that there is no such thing as an end to differences in photographs; that there are just as many new ways to make pictures as there ever were. Style will not stand still in the photography of the future, any more than it has in the past. The professional work of ten years from now will not look much like that we do today.

The chap who originates, who breaks loose from tradition, and manages to get a new idea before the public, always makes money out of it. It's up to you to put on your thinking cap. You have just as good a brain, and just as good a knowledge of what the public will like as any one else. It may be your good fortune to invent, suggest,

think up a new lighting, pose, mount, style and kind of print. If you do, you will have to hire half a dozen operators to help you do the work. But if you just sit back and follow where the other fellow leads, you won't need so many!

Don't ask me what to suggest! If I were a professional maker of portraits, I'd do it, not tell you about it! And if I could think up the new style, be original, I'd sell the idea to some progressive man who would make money for us both. All I can do, if anything, is to suggest a line of thought. You'll have to do your own thinking. The fellow who first broke away from top light did his own thinking. The chap who forgot that people had legs and bodies, and did the first bust pictures, broke away from the full lengths which were demanded by ladies who wanted to show bustles and long training skirts in the 80's. I've a pile of those old things kicking around somewhere; very interesting they are, and with one thing, at least to recommend them, the photographers of those days washed their prints and not perhaps! Those old pictures are as bright and clear as if made yesterday—even to the compound curves!

You can originate something if you want to. Any one can. Make a list of what is traditional today, and then burst right through some of them and do it differently!

It's being done in other lines, all the time. The only way the modiste and the women's tailors can make a living is to invent new styles. If they kept the same styles from day to day, every one would wear last year's hat and gown until it wore out. The furniture people talk a lot about buying for a life time, but if you let them into your home you'll find that everything you know is hopelessly old-fashioned and out of style! Look at the motor car, most of them have the insides as good as they know how to make them, so they give you a new set of lines, kind of lamps, style of body, from year to year and the patient public, which does love its style, goes ahead and mortgages the old homestead for the new sedan!

Do you do it— invent a new style, think up a new pose, produce a new lighting, get a new finish, make a new mount—convince the women that it is 1930, while it's really still 1927, and you can prepare to buy ear muffs to keep out the continuous tinkle of the cash register bell!

Convention of the Master Photo Finishers

The Convention of the Master Photo Finishers of America, held in Buffalo, N. Y., November 15 to 18, was a big success from the start to the finish. The program was a most excellent one and fully carried out.

On Tuesday evening, the Annual Banquet was held in the large ball room of the Hotel Statler. This was followed by a Cabaret Entertainment and Dance.

On Wednesday evening, many of the delegates took a trip to see Niagara Falls under artificial illumination.

On Thursday evening, the Annual Association Dance and Entertainment was held.

The mornings were given over to the Manufacturers and Dealers and meetings of the various committees were held. Bus rides

had been arranged so as to see Niagara, but the inclement weather sadly interfered with the sight-seeing.

The attendance was good—fully 50% of the membership registering. This is something that we have not seen at a convention in many, many years.

The Manufacturers and Dealers, while limited in space, had an appreciative audience, and from what we were told, many satisfactory sales effected.

Agfa Products, Inc., New York, displayed a full line of Agfa Chemicals, films, etc. Everybody who registered at the booth had a chance at a drawing for three fully equipped Agfa Cameras. The following were the prize-winners: R. L. Nelson, Mil-

waukee, Wisc.; Mrs. Hazel I. Pilkey, Buffalo, N. Y., and F. C. Behling, Janesville, Wisc.

Ansco Photoproducts, Inc., Binghamton, N. Y., displayed the Memo Camera and Enlarger.

E. L. Brunner, Cleveland, Ohio, demonstrated a border printing machine attached to a Pako printer.

B. W. Art, New York, displayed a line of art posters for window displays.

B. & L. Manufacturing Co., Baltimore, Md., attracted much attention with their Bordertinting Projection Printer, which tints borders at the same time the picture is printed. It is also equipped for copying. It will make prints from 20 x 28 to the any smaller size desired and is always in focus.

Cunningham Studios, Inc., Utica, N. Y., showed the Cunningham Automatic Ferro-Type Print Dryer, also the new Cunningham Cut-Outs or Statuettes, made by a new process and sold at a very low price.

Defender Photo Supply Co., Rochester, N. Y., showed a general line of Defender products, including Commercial Defender.

The DeVry Corporation, Chicago, showed a new 16 m/m projection machine.

Eastman Kodak Company, Rochester, N. Y., displayed a full line of products used by photo finishers and distributed books of instruction that are of inestimable value for those interested in photo finishing.

Engel Art Corners Mfg. Co., Chicago, displayed the NuAce mounting corners with several handy new shapes.

The Gevaert Company of America, New York, displayed the Gavaert film pack, film and various paper products.

The Haloid Company, Rochester, N. Y., displayed a full line of Rito papers for the photo finisher.

S. L. Hendrick, Chicago, displayed a complete line of a monthly service of window display cards, etc.

Mallinckrodt Chemical Works, St. Louis, Mo., a full line of chemicals for the photo-finisher.

Master Photo Dryer Co., Bloomington, Ind., showed a machine for the quick drying of ferrotyped prints and a model of a new automatic photo printer that will be on the market in the early spring.

Simplex Photo Specialty Co., New York, displayed the Simplex driers and a belt conveyor of special interest to the photo finisher.



Banquet of the Master Photo Finishers

Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by showing you how in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success.

The mastery of **TOWLES' PORTRAIT LIGHTINGS** will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$500 Postpaid

EAR OFF YOUR COUPON HERE .

FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

Name

(Please Print Plainly)

Address

(Please Print Plainly)

Pako Corporation, Minneapolis, Minn., displayed a complete model of a finishing plant showing the equipment and many labor-saving devices.

S. Pudin Photo Novelty Corporation, New York, demonstrated the Pudlin Pocket Photo Mirror Machines for making round and oval photo-mirrors.

Ros-Sal Novelty Mfg. Co., New York, showed the Ros-Sal Photo Mirror Making Machine and a very clever Magic Photo Mirror, which is equipped with a transparent mirror, and when a light is snapped on the mirror disappears and a sample photograph

is shown. This is a device that should appeal to the portrait photographer as well as the photo finisher.

Sprague-Hathaway Co., West Somerville, Mass., showed an Auto-timed Printer that attracted much attention.

Vakagraph Sales Company, Seattle, Wash., showed an automatic border printing and numbering machine.

The photographic magazines exhibiting were The Camera, Philadelphia; Commercial Photographer, Cleveland, Ohio; Abel's Photographic Weckly, Cleveland, Ohio; Bulletin of Photography, Philadelphia.

Analyzing the Costs

J. E. BULLARD

If a photographer could keep busy doing just one kind of work, he could make more money than he is now, though he charged no higher prices, his work would be of a higher quality. For example, if a portrait photographer had enough customers demanding just one kind of lighting and one size of picture, then he could standardize everything in his studio, so that taking these portraits would be largely mechanical and the speed would be materially increased. If there were enough customers to keep him busy all the time, he would take in considerably more money than he is now taking in and the pictures he turned out would be very uniform in quality.

Of course such a thing would not be possible, but it illustrates one element in costs. What applies to portraits also applies to commercial work. If a large enough business could be built up in some special line only, one camera and lens per operator would be required. The cost in equipment would be reduced, the volume of output speeded up and profits increased.

The more specialized the work, the smaller the overhead figures in cents for each dollar taken in. The more diversified the work, the higher the overhead cost for each dollar taken in. Also the more diversified the work the greater the experience and skill required to do the work satisfactorily.

and the greater the wastage of plates and chemicals due to errors made. This means the labor and the material cost is bound to go up.

Such factors as these are worthy of careful attention when considering the costs. The easiest way to reduce costs is to bring about as high a degree of specialization as is possible. It doesn't require as much training or experience to get good results when the same operation is performed over and over again, and the more specialized





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the work, the simpler is the problem of nding and training the assistants needed.

There are a number of such intangible osts as these that need attention when costs e being closely analyzed. Diversity may rove more interesting than specialization, it usually it is less profitable.

The concern that does a little portrait ork, a little commercial work and a little nateur finishing may keep very busy, but is not an easy matter to make it show ly real profit. Unless each of the deartments is placed on its own feet and all osts chargeable to it are charged against it, it easy to keep some department from eing carried by some other? The spreadg out has meant a large overhead and it ay mean a total lower volume of business an would result if effort was more becialized.

As a rule, all work is not done at a profit, cause costs are not sufficiently analyzed. he total costs are known, but not the indidual costs. Costs are made up of time, aterial and overhead, and it is in dividing e overhead that mistakes are most likely be made. One concern nearly went into nkruptcy because it made a mistake in guring overhead.

This concern had two departments. The tal overhead was divided equally between em. It was an easy matter to figure time ad material. Then the overhead and esired net profit was added to arrive at e selling price. The business of one partment grew rapidly. That of the other gan to fall off on account of price comtition, and the profits dropped to the nishing point.

A careful analysis showed that there had it been a correct distribution of the overad. One department should have had ore than half the total charged to it and e other less than half. When the correct stribution was made, there was an increase volume of business in the department in nich volume had been falling and there is no great drop in the other due to the crease that had to be made in prices to



The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date. Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

Chemical Common Sense-

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

Materia Photographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

- International Atomic Weights General Chemicals and Raw Materials
- Developers
 Dyes: Sensitizing; Desensitizing; Filter; Filter
 Transmission Tables; Filters for three-color work;
 Filters for the dark room; Dyes for tinting motion
 picture film, lantern slides, and transparencies
 Conversion Tables
 Conversion Rules

VI. Conversion Rules

Paper covered, it costs only 50c. Cloth covered copies are \$1.00 each. Your copy will be mailed out the same day we receive your order if you use the little coupon.

TEAR OUT COUPON
FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia, 1
Enclosed find \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \

raphica.

Name

Address



262CHE 313PM 36

LANSING MICH OCT 25 27

LEOTY ELEC CO 362 DAYTON O

EXPRESS TODAY SURE ONE PORTABLE SPECIAL STUDIO MODEL ARC LIGHT

SAME AS YOUR INVOICE OCT NINTH NINETEEN TWENTY SIX WIRE

PRICE ONE PAIR ARC LIGHTS FORTY FIVE AMP PER YOUR

LETTER MAY NINETEENTH NINETEEN TWENTY SEVEN

REO KOSHT

The above telegram from the Reo Motor Co. shows its appreciation of the Leoty Lamps. This company has discarded the heavy and cumbersome lamps, using 45 amperes of current of other concerns, and is pinning its faith on the Leoty. The Leoty 45-amp, lamp, with carrying case and stand ready for use, only weighs 30 pounds complete. The Reo Motor Co. now have four Leoty Lamps in use.

Reliable Photo Supply Houses

The H. & W. B. Drew Company

Everything Photographic

Jacksonville, Florida

Eastman Kodak Stores, Inc. (Formerly Glenn Photo Stock Co., Inc.) 183 Peachtree Street, Atlanta, Ga.

Burke & James
Manufacturers of Rexo and Ingento Products
223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co.
(Sweet, Wallach & Co.)

133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio-Finishers-Engravers-Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop Everything Photographic 424 Grand River Ave. West, Detroit, Mich.

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
156 Larned Street West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation

Autochrome and Ilford Products
75 Fifth Avenue, New York City

Medo Photo Supply Corp.

Phones—Chickering 2536-7-8-9
323-325 West Thirty-Seventh Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Willoughbys
Everything used in Photography
110 West 32d Street, New York

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
806 Huron Road, Cleveland, Ohio

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa.

over the added overhead. The real point, lowever, is that from that time on the jusiness began to show a satisfactory profit. t was only necessary to analyze the overlead costs in order to offset losses that had een suffered.

Each class of work done has its own werhead charges. If a camera or lens is used only occasionally, then all costs connected with those cameras or lenses must be covered when work is done or that work s being done at a loss.

There are interest charges to be considred, depreciation charges and obsolescence harges, in addition to storage and care harges. Let us suppose, for example, that 3500 is invested in a camera and lens that s used only during a few months of the year or used only occasionally throughout he vear.

We ought to charge eight per cent interest on the investment, because if the money vas used for something else, it would probably earn more than eight per cent. The interest then is \$40 a year. camera is gradually deteriorating whether t is being used or not, and there are constant improvements being made in photographic apparatus. Between the improvenents and the wearing out, it can be estinated that at the end of ten years that equipment will be practically useless as far is the purpose for what it is now being used. This means that \$50 a year ought to be charged against it for depreciation and obsolescence.

Space is required in which to store the amera and lens, and a certain amount of uttention has to be given it. This cost will vary under different conditions, but it is ikely to mount up to at least \$25 a year. Probably it will be materially higher than hat.

This gives us a total cost thus far of \$115 directly chargeable to the camera and ens. Just for the sake of example, let us uppose it is used just 115 times a year. Then there is a direct cost of \$1.00 for each ime it is used. This has to be added to the

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	500	2500	5000	10000	Sheets
	Sheets	Sheets	Sheets	Sheets	or More
9 x 12	\$2.10	\$2.00	\$1.95	\$1.90	\$1.85
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18 x 24	8.20	7.85	7.70	7.55	7.40

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Less than roll (40 yard	ds)	10	ts		25 c per yd.	
40 to 250 yards				,	24½c per yd.	
250 to 500 yards .					24 c per yd.	
500 to 1000 yards					23½c per yd.	
1000 to 2500 yards						
2500 to 5000 yards						
5000 yards or more					22 c per yd.	

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A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

CONTENTS

About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

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other overhead costs in case that equipment is to show a profit.

When this method of studying costs is adopted, it is frequently found that certain equipment carries such a large overhead charge and is used so little, it is better either to dispose of it or find some method of increasing that particular kind of business. There is often quite a lot now carried as general overhead that should be charged directly to some equipment or class of work.

The heat, rent, telephone and general lighting are usually general overhead, but not necessarily so. Salaries and wages may or may not be general overhead. It is better to charge as much of this as possible against individual work.

Studio lighting should be charged against the class of work for which it is used. Different lighting effects may require different lighting costs, and if the lighting is considered general overhead, then the light is not correctly charged against the work for which it is used.

The overhead of all equipment needs to be charged directly against the work which is done by that equipment. Do this and there is less danger of taking it for granted that the net profit on any class of work is greater than it actually is.

Profits are far more frequently lost by neglecting to analyze costs carefully than for any other reason. Another thing about analyzing costs, that seems somewhat peculiar, is that the concern making the closest study of costs is also ordinarily the one that is growing at a faster rate than other concerns. Just why this is the case is not so easy to explain.

There is a certain concern which in the days before it began giving special attention to its costs, was not doing a very large volume of business. Creditors forced this particular concern to give more attention to costs. From that time on it has been showing a profit and its volume of business has been increasing at a more rapid rate than it ever increased before.

One reason for this seems to be that when one knows his costs thoroughly he goes ahead with much greater confidence than he does when he is not so sure of his costs. Another element that enters is that ne knows what kind of work shows the greatest profit and he is likely to try harder to increase the volume of this particular kind of business. Still another factor is that when he starts analyzing costs he is likely to carry the analysis still farther and analyze results secured from different sales efforts. This means that he eventually discovers just which effort brings him the most ousiness and increases the energy back of this effort. Naturally this increases his pusiness volume.

In any line of business there are comparatively few concerns which know their costs accurately. That is one of the important causes for many of the business failures: It is hard to make a real success of any business unless its costs are known accurately, because one cannot rely upon ilways guessing right, and any lack of knowledge in regard to costs necessitates guess work.

As there are not many concerns making careful and frequent cost analyses, this neans that the man who does know his costs occurately is in a favorable position. He can go after and often get the bulk of the really profitable business and leave the unprofitable business to his competitors. They will not realize that what they are loing is unprofitable until he has taken enough really profitable business to make an mpression on their nets for the year. In short, it relieves him of a lot of competition ne has to meet when he is not sufficiently equainted with his costs to have the confilence necessary to go after any particular :lass of business. Some concerns have been thle to build up very pleasing business volume just for this reason. They have mown their costs and gone after only that business that was profitable and they have one after it with a degree of energy that ias resulted in big volume.



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Photographic Art Secrets

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With a General Discussion of Processes and 105 Illustrations

THE experience and the success of Wallace Nutting in the field of practical photography has no parallel in this country. In planning the present book, he has generously revealed the secrets of his various processes, aiming to include not only the usual matter that an amateur would like to know, but to go particularly into those details which have enabled him to get his more beautiful and rare subjects.

CONTENTS

Is Photography an Art? Camera, The Ground Glass, The Tripod, The Lens, The Shutter, The Focus, The Swing Back, Exposure, The Time of Day, Latitude from the Equator, Light on the Subject, Movement of the Subject, The Plate, Composition, Animal Pictures, Outdoor Pictures of Persons, The Illustrations of Stories, The Borderland of Mystery, The Merit of Defects, Moonlight Effects, The Illustration of Estates, Commercial Pictures, Moving Pictures, Flower Compositions, Photography in Colors, Dark Rooms, Lantern Slides, Retouching, The Choice of Themes, Printing Processes, Display of Pictures, The Carbon Process, Broader Applications, The Truth and Photography, Good Hunting Ground, Canada, Other Parts of America, Europe, Africa, Meeting Troubles, Notes on Pictures, Gardens.

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Mr. and Mrs. John Wornson, formerly of Brookings, S. D., have purchased a studio at Pipestone, Minn.

H. A. Kelsey, of Walkerton, has purchased what was formerly the studio of William Jackson, Chesley, Ontario, Canada.

Football teams, fire departments, business houses just completed or under construction have kept Tom Pate, commercial photographer of Liberal, Kans., busy.

Daniel Palmeri, formerly in the photographic business at 491 Fulton Street, West Palm Beach, Fla., passed into the Great Beyond, Sunday, November 13.

- W. Medill, who was a resident in the southern part of Illinois during the recent floods, has moved to Mabel, Minn., and is opening a studio there the latter part of November.
- J. E. Magruder, of Monte Vista, Colo., is adding the very latest in lighting equipment, as well as making extensive improvements in his new studio on North Washington Street.
- R. M. Madsen, who has just located in Orange City, Ia., is the first photographer in many years to open a studio in that city. We congratulate Mr. Madsen, and wish him success.

Improvements in equipment, which will result in better service to their patrons, has been installed by G. F. Grissinger and Andrew Grissinger in their studio at King City, Mo.

P. J. Ringler, of Hutchinson, Kans., has purchased the Walter Bailey studio at Burr Oak, Kans. After extensive remodelling and refurnishing, Mr. Ringler will hold a formal opening.

Lady (to man at bookstall): "I want an entertaining novel to read in the train; I should like the style to be rather pathetic, too."

Bookstall Clerk: "Will the 'Last Days of Pompeii' do?"

Lady: "Pompeii? I never hear of him. What

did he die of?"
Clerk: "I'm not sure; I think it was some kind of an eruption!"

- M. A. Ford, of the Ford Studio, 418 Central Avenue, Seattle, Wash., has just completed the installation of a modern lighting system.
- F. E. Danskin, of Aurora, Nebr., has purchased the Artcraft Studio in Beaver City, Nebr., formerly owned by E. H. Weber, who will take possession of the studio the latter part of this month.
- C. L. Lauermann, of St. Cloud, and student of the P. A. of A. Summer School, in 1925, has purchased the Oftedahl Building on First Street, Little Falls, Minn., where he will open a new studio.
- John J. Ubenhaun formerly of Deshler, has opened the new Lincoln Art Studio, at Lincoln, Nebr. Mr. Ubenhaun besides being the inventor and patentee of photographic apparatus, has had wide experience in photo engraving.
- W. J. Burns is a firm believer of staying in one place and becoming acquainted with his patrons. The Burns Studio, one of the pioneer establishments of Coeur D'Alene, Idaho, was formed some twenty years ago and has always occupied the same premises.

A very successful four day exhibit of work of professional and amateur photographers was held last month in Tacoma, Wash. In addition to the productions of local exhibitors, there were guest exhibits by members of the Seattle Camera Club. Some of the photographs have won national recognition.

The Grady Studio, for many years Seattle, Wash., popular home of high class photography, has removed from its old quarters in the Rialto Building to 1524 Fifth Avenue, where beautifully furnished and commodious quarters have been installed to accommodate the needs of a constantly growing business.

Lester Rounds, of Seattle, Wash., who was injured some time ago as a result of a flashlight explosion in the Metropolitan Bank at Seattle, has just been advised that his eyesight will be saved, although one thumb has been amputated because of the serious condition resulting from the burns. Mr. Rounds has our very best wishes for a rapid recovery.

F. K. ves, of Tracy, Minn., is settled in his new tudio in the Edwards building and now has one of he best equipped and most attractive studios in the Northwest. The entire interior has been finished n a soft shade of tiffany and a new and powerful ight added. He reports a good increase in business ince moving to his new quarters.

Notable progress has been made in Canada in he employment of oblique aerial photographs for napping some of the little known parts of the Dominion. By special arrangement, the topograph-cal survey branch of the department of the interior s the central clearing house for aerial photography n Canada, over 95,000 photographs being on file.

At Ninth Avenue and Pine Street, Seattle, Vash., there is nearing completion a notable if not unique structure. In the nine stories of commerial and apartment spaces constructed over the seattle Theatre there will be accommodation for hotographers, musicians and for the medical proession; in a word, it is a studio building, including a theatre and the theatre studios. It is owned by the Paramount Building Corporation.

W. Elmer Gilmore, of Gallipolis, O., a photographer for more than forty years, has sold his tudio to his brother, Sherman L. Gilmore, and has etired from active duty owing to ill health. Mr. filmore's father, Elliot Gilmore, was a photographer, and his two sons followed the same procession. Mr. Gilmore's son, Otto Gilmore, is a vell-known world traveler making pictures for nagazines and movies. Mr. Gilmore operated a tudio in Gallipolis for 29 years.

At the national convention of Photo Engravers Washington, D. C., there was exhibited what was said to be the smallest book in existence. It was a volume of the complete Rubaiyat of Omar Chayyam. The dimensions of the book have been viven in thousands of an inch. Perhaps we can igest eighths of an inch better, so we will state, rithout drawing it too fine, that the book is about aree hair breadths more than one-eighth of an ich square, and has 64 pages. The edition consists f one item, and the book is out of print!

Army Air Corps photographers have mapped tore than 48,000 square miles of territory during the past fiscal year, in addition to their purely utilitary training work for the camera men. The gures announced by the War Department show 5,000 square miles for the river and harbor sureys of the Engineer Corps, 16,600 square miles or the Geological Survey, 2,200 for the Coast and ecodetic Survey, and 1,000 for the International coundary Commission. To this was added recently ome emergency work in connection with flood anditions in New England, covering the Concecticut valley water shed and Northern Vermont.

THE MEN WE WANT

THE MEN WE WANT ARE THE MEN WHO ARE ALWAYS WANTED.

THEY ARE THE MEN WHO HAVE THE QUALIFICATIONS AND AMBITION TO ACHIEVE SUCCESS.

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WRITE TO US IF YOU ARE INTER-ESTED.



Bachrach PHOTOGRAPHS of DISTINCTION

Newton, Massachusetts



The INGENTO Photo Mailer

has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first class mai when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the oversize double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed.

The new No. 14 Mailer is made extra strong with super-strength corrugated board. It is ideal for large prints, folders, enlargements and drawings.

USED BY THE LEADING STUDIOS

SIZES for any need!

PRICES none can meet

BURKE & JAMES, Inc. 223 West Madison Street CHICAGO, ILLINOIS

A complete line of photographic apparatus and supplies

WRITE FOR CATALOG No. 160-B

After the amateur theatrical, the leading man was receiving congratulations from a friend.

"How did you enjoy the show?" he asked.
"It was simply great," was the enthusiastic reply. "Why, the way you acted Hamlet, anybody could see why Ophelia went crazy and drowned herself."

"Herbert," said the school-teacher, turning to a bright youngster, "can you tell me what light-ning is?"
"Yes, ma'am," was the ready reply of the boy.

"Lightning is streaks of electricity."

"Well, that may pass!" said the teacher encour-"Now tell me why it is that lightning agingly. never strikes twice in the same place?

"Because," answered Herbert, "after it hits once

the same place ain't there any more!"

Striking, as well as his name, Renzo Cantu, artist-photographer of San Jose, Calif., has developed an astonishing "photo-drawing" process of portraiture. Cantu photographs his subject half a dozen times. Then, from the pictures, he copies outstanding bits of character. The hand drawing is then photographed and an etching-like result is produced. There is little likelihood of the process becoming general, as few of us would undertake to draw an acceptable likeness with a pencil.

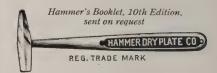
The Schreiver trophy for excellence in photographic art, which is awarded each year by the Association of Professional Photographers, Middle Atlantic States, Section 3, was won this year by Norman G. Guth, of Carlisle, Penna. The winning work was not one which Mr. Guth had specially prepared for the contest, but was one which had been selected from his regular output. The trophy will be contested for again at the next meeting of the association, to be held in Philadelphia, April, 1928.

A Competitive Exhibit was held on November 2 at the regular meeting of the Professional Photographers' Club of New York, Inc., in the club rooms at 118 Lexington Avenue. An unusually large number of entries made the event, which has been for many years one of the most important of the Club's activities, particularly notable being a special class open only to first prize winners in former competitions which provided an additional feature of great interest. A silver cup was awarded to F. E. Geisler as first prize in this special class; and a Certificate of Merit as second prize to J. Brenner. Silver cups were also awarded to Irving Austin and Valentino Sarra as first and second prizes respectively in the general class; and Certificates of Merit as third and fourth prizes to Ralph Oggiano and Andrew Herman. All contestants were required to submit three prints each, not larger than eight by ten, and on this occasion were restricted to examples of portraiture of women. Messrs DeLugo, Hori and Booth, all of whom are prominent Fifth Avenue photographers, served as judges by invitation from President F. E. Becker.

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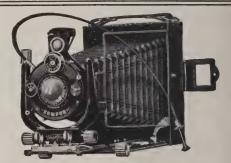
With shortest exposure Hammer Plates produce fine-grained negatives of highest quality. Speed, Unitormity and Brilliancy are their chief characteristics. Coated on Extra Selected Photo Glass.



HAMMER DRY PLATE COMPANY

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NEW YORK CITY 159 West Twenty-second Street



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A VOIGTLANDER PRODUCT, equipped with the VOIGTLANDER SKOPAR ANASTIGMAT f 4.5

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FOR FILM PACKS OR PLATES Adapter in 9 x 12 cm. size supplied with Reducing Kit to take 31/4 x 41/4 film packs

MADE IN TWO SIZES

 $6\frac{1}{2}x9$ cm., measures closed $1\frac{3}{4}$ x $3\frac{1}{2}$ x 5 in. wgt. 20 oz. \$33.00 9 x 12 cm., measures closed $1\frac{3}{4}x4\frac{1}{2}x5\frac{1}{8}$ in. wgt. 39 oz. \$39.00

PRICE includes three single metal plate holders and a film pack adapter. These Cameras take regular 2½ x 3½ and 3½ x 3½ film packs. Send in your order at once with remittance covering entire amount or send in one-quarter of full amount with order and we will send C. O. D., for balance. Ten days trial allowed. If not satisfied after ten days return, and we will refund your money.

CENTRAL CAMERA CO. 112 S. WABASH AVENUE Dept. C-9A Chicago, III. Send for our complete catalogue and bargain list-FREE

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XLI

Wednesday, December 7, 1927

No. 1061

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Editorial Notes

"New Calendar" Progress

Mr. George Eastman, of the Eastman Kodak Company, last week received replies from more than a thousand business men whose opinion he had asked on the thirteenmonth calendar he is advocating. Practically all those addressed came out in favor of the calendar.

The counselors of the United States Chambers of Commerce in conference in Indiana recently approved it; the Transportation Committee of the League of Nations has approved it. It looks now as though the congresses of a number of nations will vote its adoption.

The principal obstacles seem to be the customs of various religions.

The calendar is the production of Moses

B. Cotsworth, of England, and it is as radical a departure from old usage as is the metric system of weights and measures, and our dollar and cents system from that of pounds, shillings and pence.

In the article from which the foregoing is condensed there is a half-tone portrait of Mr. George Eastman, and we take this occasion to advise old fogies to walk wide of a man with his eyes and that determined mouth and chin!

æ

Photography and Daily Life

The daily press records two interesting opposites of sentimental interest bearing on photography. The first, a beautiful Russian beauty, committed suicide in an Italian hotel with the request that the many photographs of the noted tenor Gigli, that she had collected, be buried with her.

In Honolulu, little Obed Mansfield shot himself while playing with a pistol. The hospital discovered that a much-folded newspaper with Jack Holt's picture had saved the life of this seven-year-old hero-worshipper.

Down Providence way, years ago, when cup defenders were being launched from the Herreschoff yards, at Bristol, the explosion of a flashlight charge so startled youngsters trespassing on a neighboring roof, that they fell off and were injured. The curious fact here is that the photographer was sued by the parents.

A New York policeman named. O'Donnell had to appear against a Mr. Donnelly and others who were incensed at the screen version of the Callahans and the Murphys at a local theatre. The complaint alleged that the screen was splashed with a black liquid thrown by a syringe, which appeared in the evidence to have been brought to the movies quite by accident. Now, the President of the Board of Aldermen has introduced a censorship bill!

We sometimes wonder what the world would do if photography were removed from daily life. Like everything good in this world, it can be abused as in the manufacture of evidence, double printing, and so on. But we do not believe that anyone will do more than chuckle at the ingenious photographer who, pressed for a foreground mob in his picture to show a crowded store opening, impressed the crowd at the funeral of a celebrated character he had already preserved on a previous negative.

#

Direct Advertising

The humble post card, manila stock and carriage to destination all provided by the government, was the selection of a live photoengraving company in the south as a direct mail medium. The Dixie Engraving Co., of Savannah, Ga., said it worked out successfully and some of their advertising points may be noted with profit by the commercial man.

"Of what use is the finest painting, photograph, or drawing, if its reproduction is muddy, ragged, and indistinct?

"It costs more to print from poor plates, more for make ready, costs more for stoppage to clean them up, costs more for slower press work.

"The price of perfect plates is little different from that of the poorest."

These are some of the paragraphs which were directed to users of engravings, and there are some thoughts which may serve the photographer in his own argument for the use of better photographs.

He might say, of what use is fine engraving if the photograph is not what it should be, for the only remedy is to paint it over with art work till the photographic work is gone entirely. Where photographers are often weak is in the perspective or drawing they give the customer by use of too short focus lenses on machinery and furniture pictures. The artist cannot change these perspective lines, *i. e.*, unless he points out the original and turns it over into a wash drawing, and if tone values are missing, the artist is forced to paint them in or the cut will not have the advertising punch it needs.

It costs the customer more to use cheap photographs, since the retoucher for the engraver must do the work which should have been done right in the first place. Why should not the wise photographer also capitalize his technical skill and go after trade systematically like the engraving company mentioned.

One or two, perhaps three, good samples could be prepared, suitable for enclosure in a small envelope. This printed on double weight would stiffen the envelope and make any further stiffening unnecessary. A letter should call attention to the points about gradation, tone value and perspective in a dignified manner, and if the samples included a long focus and a short focus shot of the same machine, the effort would not be lost, as the pictures tell the story direct.

Pictures are silent salesmen and if the piece of furniture looks as though it were built askew in one picture and of symmetric proportions in the other, the lesson would not be lost. Why reproduce thousands of engraving impressions of a photograph that is obviously not a true representation of the object itself?

The mailing need not be done at one time. Sample prints can be made in time between regular work. Eight by ten negatives reduced to $6 \times 7\frac{1}{2}$ or even smaller will serve.

In all, these direct mail campaigns after new business, there is a tendency to neglect



MINYA DUHRKOOP
HAMBURG, GERMANY

the key to the intensity of success—the names on the list. This task is one which needs critical direction by some one in authority who can reason. In one interesting case in New York, where expansion of customers was desired for a photostat business, the list was made up primarily from the telephone classified directory. The first task was to list the telephone exchanges immediately adjacent to the firm's, and the second was the classification of trades. Who were the most probable users of such material? Among these were advertising agencies, fashion designers, lawyers, real estate men, architects, patent attorneys and so on. The list built up, one might say, in a spiral fashion based on the location of the office.

This method did bring results. Service counted and nearness was a factor. Many accounts came in simply because of this convenience, the advantage of quick delivery being obvious over sending away to a point twenty or thirty blocks removed.

The principles outlined may be adapted by the photographer, and, what is more, the mail cost can be eliminated by having the office boy deliver the packages. Such delivery is quite easy, since the list is grouped by locations. In the case above, certain classes were found more prolific in orders, and search was then made for more names of the same class in more distant zones.

The same concern above mentioned gave as their opinion that a photostat business was helped most in advertising by proper listing in the telephone directory classified columns. During the absence of one of the firm, this expense was lapsed and a difference in the volume was noticed. When restored, a pick up was seen in volume.

We believe this medium is the one to carry on with if the appropriation is limited, as it is cheap in proportion to results. The possession of telephone service is in these days a good indication, and names from a telephone list are considered preferred ones universally in making up direct mail prospects.

Edison on Noise

The New York Sun said editorially, some time ago, that Mr. Edison, with an originality of thought and a clarity of expression, which render his least-considered words interesting and his theories invigorating, has declared it his opinion that the incessant and increasing noises of modern mechanical appliances will make the whole population deaf, perhaps by the time the fourth approaching generation gets on the job. The prospect does not alarm the great inventor. "Deaf people should take to reading, it beats the babble of ordinary conversation. eye is the whole thing and hearing is a very minor affair. The loss is not worth worrying about."

It, therefore, behooves us to build up the desire to say it with photographs before the ear goes out of commission. Mr. Edison's phonograph will then have to go into the limbo of forgotten things, but we will still have Mr. Edison's movies with us for our amusement.

뀨

A Smart Photographer

Came the day of the jubilee celebration of the Archdiocese of Freiburg, Baden. Germany. The function was presided over by numerous high ecclesiastics and civil potentates. There was a heavy sprinkling of ladies in the gathering when it came time to take the pictures, and, of course, all the fair were looking their best in summer garb (low-cut blouses, bare arms and knee-length skirts).

Some time before, the Archbishop had issued a pastoral letter condemning the "immorality" of present fashions, and was horrified when the pictures came to his notice—he hadn't noticed before, for he was out front. He immediately slammed a ban on the photographs.

Just then the photographer gathered up the pictures and scrapped them, but he and his retouchers went on over time. The next day the offending necks, arms and legs were shown decently clad, in a new issue of photographs, and all was well!



MISS I. DEAL TELLS MORE ABOUT HOME PORTRAITS

Let's finish our talk about Home Portrait work today. We should certainly have, for one thing, special sets of Home Portrait samples. In some studios the Home Portrait solicitor does not get this coöperation, and his work is ten times harder. He has to sell from a hastily assembled group of samples with which he is not familiar and which may not cover the entire price range.

The wise studio has special sets of Home Portrait samples which are never used in the studio, and which the salesman brings in at definitely stated intervals for cleaning and replacements. On the back of each mount, or print if you show them unmounted, is the price of a dozen, half dozen, three and oneif you sell the smaller quantities. should not be done in the studio, but is often advisable with the Home Portrait sample outfit. Some studios, however, prefer that the salesman have the regular price book and that there is no marking on the samples other than a letter or number to correspond with the letter or number of that print in the price book.

Some studios again have very elaborate names for their types of photographs. They sound like Pullman car names to us, but they must find it pays or they wouldn't do it! In any case, have some definite system whereby the customer can see that the salesman is quoting prices correctly and not just at random. That has been one thing which has given Home Portraiture a black eye in certain instances—salesmen who were not sure of the facts they gave out and customers who subsequently found they would have to pay more for what they wanted than the salesman had indicated

One reason that we do not care to have Home Portrait solicitors carry the regular price book is that it includes prices on our smaller photographs and we do not make these sizes on Home Portrait sittings. Consequently, we are not anxious that an accidental flip of the book should remind the customer that we do make much smaller and cheaper work. Most of us find that it does not pay to make small stuff in the homes.

Whatever you decide upon as the very least order that you will accept on a Home Portrait sitting, indicate that plainly and stick to it. The leading studios today do not make an extra charge for Home Portrait service, but they do protect themselves to a certain extent by requiring a certain definite minimum order before they will make the sitting. Some photographers require a minimum order of forty dollars, some thirty, some twenty-five, etc. We have heard of one as low as six dollars!

Now, you will be up against this proposition. Customers, to whom your solicitor explains the minimum order requirement, will say:

"But suppose we don't like the proofs! Do you mean to say we have to pay thirty dollars whether we order pictures or not?"

Of course the solicitor assures her that in case of dissatisfaction—which is unlikely, because Mr. Blank is so expert and takes so many negatives to insure absolute success—the studio very gladly and without charge give a re-sitting.

Be Sure and Get a Deposit

If she still presses the point, assuming that even the re-sitting will not be satisfactory, the solicitor can only say that then she will not be held liable for the thirty dollars—that the sitting will be handled just as a regular studio sitting is handled—the

deposit made at the time of the sitting being retained by the studio to partly cover the loss in time and materials, and no other responsibility devolving upon the customer.

If a customer is too anxious on these points, it might pay you not to make the sitting at all! Be particularly sure, if you do, that you get at least your regular ten dollar deposit. Oh, yes, we should always get a ten dollar deposit on a Home Sitting, if we are to come out on the winning side of the game, for there will always be some who will not order, no matter how fine our work.

Getting the deposit on a Home Sitting is a fine art. You recall that we mentioned in our last talk the value of an assistant in getting the deposit. You yourself find it hard to ask for the ten dollars, especially if the family being photographed are old and good customers. But your assistant need have no such scruples. He can be instructed to bring out the deposit blank—previously prepared by the receptionist—at a moment when you are very much engaged with your arrangements or a conversation with another member of the group and seemingly oblivious to the situation.

If the customer should object and refer to you to say whether she has to pay a deposit or not-and why!-always back up your assistant, if at all possible. Explain that in order to keep your business working at all regularly you have to have rules that apply to all cases-not just certain ones; and that in many cases a Home Portrait deposit is absolutely essential—that so many people really don't want photographs, but just want the fun of seeing the proofs. Of course the customer can understand that, you continue, and if exceptions were made, the employees would soon become lax in cases where it was important to get the deposit. A rule must be always carried out if it is to be effective at all. Of course, you add, it is by no means necessary in this case for you know the customer wants photographs and you confidently expect to get some wonderful results, but you trust that she will see your point

from the standpoint of studio management and coöperate.

Maybe she will and maybe she won't. At least you are making it very hard for her to refuse. If she does, just ask her in surprise why she objects? She surely expects to pay for her photographs, and the deposit does not cover the cost of the photographs at all—merely the cost of the trip and part of the materials. It is not as though you were asking her to pay for something which she will not get until later. What she is supposed to pay for is service rendered right now—and the deposit does not actually cover all of that. Point out that there is no extra charge for Home Portrait service, and that even in the studio everyone pays a deposit. Why should there be an exception in the home when the cost of the sitting is far greater?

There is a grave mistake which too many of us make. We hesitate to ask for money—feeling somehow that it cheapens us. This form of self-consciousness is in reality nothing but weakness. We pride ourselves upon it, feeling that it indicates a thoroughbred sensitiveness—a certain refinement and delicacy. It actually indicates a lack of back-bone, or what the crude but accurate diagnostician would refer to succinctly as "guts."

The laborer is worthy of his hire. If you have based your demands in regard to deposits and prices on what you actually feel is right, then be a man. Go ahead and make your demands, and don't let all hell stop you from claiming what is rightfully yours. Business has no room for weaklings. Those who gouge and those who timidly hesitate to claim their own are both outside the circle of clean-cut business—only one is up and out and the other is down and out.

Specialize in Your Work

It is a good idea, which some photographers have found very profitable, to have a Home Portrait Special—some particularly attractive border print or finish which you do not sell in the studio. Set a good high

price on it. Take a hundred dollars a dozen portrait for instance, and sell it for \$85 or even \$75 a dozen. Make them feel that they are getting both a special price and special quality—which they are. Give some good reason for offering this special. People are naturally suspicious of "Greeks bearing gifts," when they can see no reason for special prices. Your best argument, and probably the truest, is your desire to constantly increase your Home Portrait business.

Recommend Albums

Home Portrait Albums are the best paying proposition in the "album" game today. As the National Advertising is trying to revive the album sentiment, to foster greater sales, you can link up with the campaign more easily in the Home Portrait field than in any other.

For one thing, you usually take negatives of several members of a family when you go on a Home Portrait sitting. Some photographers refuse to do this. To our sense they are very foolish. They are there anyhow and might as well invest a few extra plates in a very excellent speculation. Of course, they have to know what to do with them when they get them!

Always make one or two groups, if possible, even if none are requested by the customer. You'll want them when you come to selling the album idea.

After the order has been placed, whoever takes it, receptionist or solicitor, should produce a sample album, which has a handsome cover, on which is lettered—"Portraits of Home and Family, November, 1927"—or something similar. This sample album should contain numerous eight by ten portraits of members of one family, several groups, and nooks and corners of the home and garden. Sometimes the latter can be printed small and vignetted very effectively at the corners or somewhere in the margins of the other pages.

Have a very handsome outfit and charge real money for it. The family will probably not order very many, and your best chance of getting other orders through this family showing it proudly to their friends is to make it extremely good-looking rather than extremely cheap.

Price is not so much the object in profitable Home Portrait work as quality. The game has been made harder by the fly-bynight photographers who think a portable camera makes a Home Portrait man, and who consequently set such a low value on their own services and product that they are glad to make sittings at any time with no deposit, no guarantee—and usually, no results. Still, there is plenty of good Home Portrait business that has not yet even been scratched. The average man goes after the society crowd for this work. We suggest that the upper middle class is far more profitable, having more ready cash to spend than the wealthier folk who live on credit, and having considerably more "family" feeling to work on.

Have Your Salesman Trained

We are very sure of one thing—that it is absolutely necessary that the Home Portrait salesman or representative have an accurate and complete knowledge of the price of all samples—in any number—and also the extra lines handled by the studio—frames, enlargements, miniatures, color work of all kinds, parchments, carbons, platinums, etc. You never know what question a customer will ask, and it gives a mighty poor impression of your studio if its representative cannot answer any query intelligently and fully.

Every statement he makes must be clean cut and incapable of misunderstanding—especially in all references to prices and deposits. People lend a deaf ear to that phase of the conversation, anyway, and this deafness should not be encouraged by evasive handling. Even at best, so many sentences are capable of at least two interpretations.

A man met a friend just outside the campus of a certain large university. Pointing toward the main buildings, he said:

"Did you hear that the president of that university had stopped petting?"

To which his friend replied indignantly:

"Well, I should think he would—a man of his age!"

Get Proofs Returned to the Studio

On most occasions it is best to have the customers bring the proofs in to the studio to place the order. Still better, have them come or send in to the studio for the proofs in the first place if you can. In most cases, though, you will find they insist upon having them mailed out to them.

When they bring the proofs in to the studio, the order can be taken by the receptionist, who is naturally best fitted for this end of the work or she would not be in your reception room. The salesman can tell the customer in the first place that it will be well for her to take the proofs in to the studio so that she can be shown further samples, etc., before deciding definitely on just what finish she desires, etc.

In certain cases where the salesman has developed quite a friendly spirit between himself and certain customers, it may be wise to allow him to show proofs and take the orders in the homes. The main disadvantage of this plan is the impossibility of showing frames and additional color work, etc. It is impossible to carry with him as many various accessories as are available in the studio reception room. And as the customer will most certainly wish her work delivered, you will never get her into the studio to fall a victim to the charms of your specialties. Of course you can make up some extra things on speculation, but your choice of what to try out is not as good as when wisely guided by the receptionist who has sounded the customer and gotten a pretty good idea of what would appeal to her.

One disadvantage of allowing a Home Portrait solicitor to have too much to do with showing proofs, taking orders, etc., is that he is likely to overstep the bounds and become familiar rather than simply courteous. He thinks he has to sell himself to properly present your product. This attitude is usually very frostily received, and hurts the size of the order.

Playful Party (at the other end of the telephone)—"Guess who this is!"

Frank Party (at this end)—"Oh, some imbecile or other."

When you get a solicitor who can maintain just the right attitude, the correct blending of the personal and the impersonal—friendly service without a hint of intimacy or presumption—you have a jewel. Cater to him.

If a salesman is occasionally to take orders, he must first get quite a comprehensive idea of various finishes in connection with the type of negative they are particularly suited to the possibilities of retouching for finished work, etc.

We have in mind a certain case where one of the uninitiated took a home portrait order with the result that negatives containing full figures—and those quite small—were finished up in Old Master, gold toned. As a consequence, the lady's face, which was quite tiny, looked as though she had a severe case of smallpox. Any receptionist knows better than to recommend a rough surface paper for other than good size heads, but your salesman has to be told and shown all these things.

We can still see the particular negative to which we refer. On it reclined a lady on a chaise longue, before an open fire. Her skirts were well above her knees. The photographer, who felt guilty that he had not noticed this before making the negative, expected it to be among those rejected.

No so. It was the first negative ordered from! No accounting for feminine tastes. We have to change our ideas fast to keep up with the times.

Two friends met, and were discussing a ball both had attended the week before.

"What did you do with that darling costume you wore to the ball?" asked Marian.

"I glued it in my scrap book," responded Ruth!

"Go the Ant, Thou Sluggard!"

C. H. CLAUDY

Solomon's advice is still good. If the sluggard went to the ant, the investor to the banker, the sick man to the doctor, the house builder to the architect, they'd do better than if they tried to paddle the other fellow's canoe.

Every photographer will subscribe to the fact that you can't learn to make good portraits overnight. It requires a long apprenticeship and considerable study, to acquire the knowledge and skill required to make a truthful, beautiful and acceptable photographic portrait. A good photographer knows line and mass, tone and light, pose and background. He knows lens and plate, paper and mounting, retouching and spotting. He knows business and something of psychology, and has to be an all-round sort of fellow personally, if he is to convince the public that he is really a skillful man, worthy of patronage and the prices he asks.

Wherefore, then, does this well-rounded specimen become convinced of the fact that he is, in addition to all this, also a capable buyer of real estate, a good judge of money and investment, a wonderful printer, an expert advertisement writer, an interior decorator of parts and abilities, and a sales manager and business promoter extraordinary? High heaven or the head boy, please answer. I cannot!

But it is a fact. The photographer who starts to fit up a new studio and reception room, nine times out of ten, does it all himself. It seldom occurs to him to ask an architect or an interior decorator. He figures their services in terms of money saved! He buys a carpet here and a chair there, some picture frames the other place and bric-a-brac down the street and puts his reception room together himself. Then he wonders why the public doesn't rave.

He decides to publish a booklet about his new place, and blithely shops around for the printer who will do it for the least money, quite forgetting that he is rightfully indignant at his own patrons who go to the cheap ping-pong man instead of to a real photographic artist such as he is. Then he sits him down with pen and paper and writes his copy, with no more knowledge of how or what he wants to say should be said than a cat has of algebra.

Not infrequently he invests his savings on the advice of friends or after the blandishments of some super-salesman who convinces him that any man who takes less than fifteen per cent on his money is a fool. He doesn't go to his banker with the scheme he prefers his own judgment.

But let some amateur photographer take a little trade away from him with a more or less badly done home portrait, and he sits in the seat of the scornful and blatherskites about people who won't patronize the expert who has spent years learning how to serve!

Of course, it's human nature. We are so made that the most difficult thing in the world for us to do is to admit that any one, anywhere, knows anything more than we know, or can do anything better than we do it. The majority of men are sincerely certain they could have been golf champions if they had "given their mind to it" when younger. Many a man watches Babe Ruth, convinced that he could have been a Sultan of Swat if he had only chosen professional baseball instead of our own game. And every last man of us knows, with absolute certainty, that he could manage a ball team better than the manager, and that if he had only had the running of the team during the last series, we'd have won, by George! Look at that fool idea, putting in the best pitcher two days running! You know-you talk that way, too!

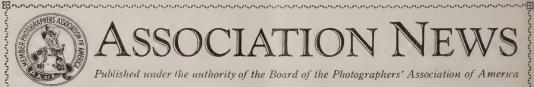
We are a conceited bunch, we humans. We think what we think, plan, do, want, expect, make, is bound to be good because it's our work. How can anyone write as good an advertisement of my business as I can? How can any doctor know what's the matter with me as well as I can? I don't need a lawyer, I can win the case myself.

That automobile accident was all the other fellow's fault—a week ago a fellow out in the Middle West told a judge he had had an accident which was all his fault, and the judge fell over in a faint!

Just between us, you know you could publish a better paper than this one! You know you could find better pictures, and do better press work, and get more advertisements, and fill your columns with much more entertaining dope! We all think it, even if we don't say it. For all you know, I think I could make a better portrait than you can! And you know you could write this better than I am writing it (which may be true!).

And yet, if the tooth only aches enough we go to a dentist. When it's a cancer or T. B., we don't doctor with our own medicines. Yet when our studio aches for a decorator, and our business has T. B., we doctor it and fix it up ourselves-because, forsooth, anyone can decorate or write an ad!

Solomon wasted his breath—but he gave a lot of good advice!



CIATION NEV

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The meeting of the board in Louisville, coming so soon after the great New York convention, was perhaps the most unusual one in my experience in many years with national affairs. All meetings have been important factors in the building of a greater National Association. The Louisville meeting was fraught with a considerable anxiety on the part of the Executive Board.

The unusual procedure of the New York convention in holding the entire board intact for another year, and the spectacular raising of nearly two million dollars for National Advertising, made the board responsible for its success. Also the spontaneous demand for a change from a midsummer convention to an early spring meeting has placed a peculiar responsibility upon the Executive Board.

It was, therefore, with some degree of anxiety that we found ourselves in the city whose representatives have for many years been pressing their demand for a national convention.

We had hardly had time to catch our

breath after the July convention when we realized if the demand for a spring convention was to be met there was no time for the folding of hands and relaxation. It was a time for action, and if a spring convention, where on earth could we better go than to the city that most desired such a meeting? We found, first of all, a group of local photographers ready and anxious to pledge their time and effort. The O. M. I. offering hearty support, with the secretary's assurance of 100% coöperation. Thirteen large cities within a night's ride, in which we were surprised to find listed such cities as Chicago, Milwaukee, Detroit, Cleveland, Atlanta, Indianapolis, St. Louis, Kansas City and others, to draw upon for attendance at a time of the year when we have every reason to believe they will attend. Within this area we have over 2,000 contributing members to the national advertising fund. The hospitality of the South overwhelmed us and demonstrated the truth of its actuality.

Louisville is a city of three hundred and fifty thousand inhabitants, with many historic spots to attract and entertain. It has an auditorium which offers not the luxurious accommodations of a Pennsylvania Hotel, but every facility for amply housing a great convention. A city whose record for attendance upon other national trade conventions is record breaking. With these facts established, Louisville was unanimously chosen for the 1928 convention city in March 26, 27, 28, 29, 1928.

There is no other thought in the mind of the board and secretary but that every other previous convention will be anything less than a side show in comparison with the one that will be staged next March. Already plans are in embryo which will draw to Louisville photographers who never have attended a national convention before. It must be a "business building" convention. Was there ever so appropriate a time when the photographers of the land should be taught how to capitalize on this our supreme effort as undertaken in National Advertising? I have said enough to make every thoughtful business man resolve now that the third week in March next all roads will lead directly to Louisville, Ky.

The board meeting was a most inspirational session. There were several presidents of affiliated associations present, who felt that the interests of their Association demanded their attendance and the board greatly appreciated their presence. discussed freely the effect the spring convention might have upon the associations usually holding conventions at this time of the year. It was their general opinion that the National Association should be the first to hold a convention and assured the board that satisfactory datings could be arranged for their 1928 meeting. Mr. Heineman spoke of the loyalty of the Chicago Association to the National and what an impetus the 1926 convention had given their Association. He heartily commended the board on its effort to organize the photographers of cities into local clubs.

Mr. Glander spoke earnestly of the work in Wisconsin and what his Association was

endeavoring to do to help the individual photographer and reduce unfair competition to the minimum.

Mrs. Leah Moore, with her usual enthusiasm, brought to the board assurances of cooperation from the Southeastern Associ-

Miss Jeanette Bahlman was zealous in her loyalty to the Missouri Valley Association. Her ambition is to interest the Iowa photographers in the idea of becoming an integral and active part of the Missouri Valley, and to this end solicited the assistance of the secretary in an effort to bring it about. With Nebraska, Kansas, Missouri and the southern half of Iowa coöperating, she felt certain a greater work could be achieved and a convention, held after the Louisville National, that would have a favorable reaction upon the entire profession.

Mr. Rieger was very happy over the decision to hold the next convention in Louisville, and said it had already cemented the local photographers into a compact that would forever be beneficial to all concerned.

Mr. Hesse, the one man who through the years has annually presented the claims of Louisville, Kentucky, for a National Convention, was enthusiastic as he visualized the success of the coming convention. His spirit of optimism was contagious.

If the board gathered in Louisville with fear and trembling in their hearts, they adjourned as with one spirit and that of confidence and assurance.

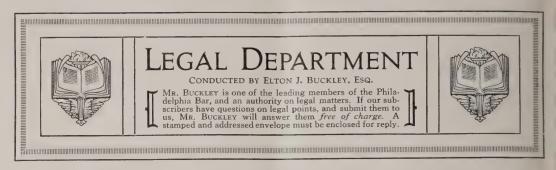
> ALVA C. TOWNSEND, President P. A. of A.

Mrs. Blanke: "Husbands are strange creatures." Her Friend: "Aren't they? John has to ask his garage man a hundred questions about the brand and manufacture before he puts a drop of oil into the car, but he never asks his bootlegger a single question for fear of hurting his feelings."

"Henry," said his employer, sternly, "you didn't expect me back this morning?"

No, sir," said Henry "I suppose you are aware that when I came in I caught you kissing the stenographer?" And his employer glared at him angrily.

Yes, sir," replied Henry, without blushing, "but if you remember, sir, you told me to be sure and do all your work while you were away."



If You Oil Your Store or Office Floors, Read This

Business men of all classes are peculiarly open to vexatious law suits of all sorts, and I suppose always will be. That is because their places are open to the public, the public is invited to go there, and the law places on them the obligation to make their stores and their offices safe for the public. A broken step, an insufficiently lighted hall or door or area way, a protruding nail, resulting in damage or injury to somebody, and the result is a law suit sometimes eventuating in a heavy verdict.

That is how we come to have the oiled floor cases, of which there are quite a number in every case book of suits arising out of negligence. I have before me the report of a very recent case of this sort, in which the defendant was a retail merchant, the plaintiff a woman who had fallen on a freshly oiled floor, and the verdict was \$600. In addition the woman's husband got a verdict for \$400, covering doctors' bills, medicine, nursing, and "loss of society."

A thousand dollars, and the verdict stood—the higher court affirmed it.

In this case the plaintiff went into the defendant's store to do some shopping. The goods she wanted to buy were in the basement, and she was told to go there. When she got to the basement she found a freshly oiled floor, and after taking several steps on it, she slipped and fell. She said that while she was lying on the floor in the midst of the oil, she saw a colored man applying the oil and brushing it into the floor in another aisle. The floor was full of oil, according to her

story, her dress was torn and her coat was so full of oil that she was never able to wear it again. In addition to this, she was injured by the violence of the fall, and had to have medical attendance.

The storekeeper defended on the ground that the floor had not been freshly oiled at all, but had been oiled in the usual manner the Saturday night before (the accident happened Monday); that there was no loose fresh oil on the floor, and that the colored man whom the plaintiff said was oiling another aisle at the time she fell wasn't doing that, but was merely dusting and picking up papers. The storekeeper, however, fell down a little in the conduct of his case by failing to call the colored man as a witness.

The case went to the jury, which decided in the woman's favor, giving her and her husband the verdicts already named. The Appeal Court, in affirming this, laid down the following useful principles about a storekeeper's liability to his customers for accidents caused by oiled floors:

The legal principles applicable to the issues arising in this case are well defined and have been recently stated by our Supreme Court and by this court. The same degree of care is not required of customers invited to enter a store and walk along its aisles where goods are displayed as is required of pedestrians walking upon a public highway; but it is not negligence in itself to have an oiled floor in a store "nor to apply an oil dressing to a floor if done in a proper manner and so as not to have it in any

Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by showing you how in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success.

The mastery of TOWLES' PORTRAIT LIGHTINGS will give you a confidence at once that would take you years of experience to acquire.

Order your copy today and teach yourself

\$500 POSTPAID

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FRANK V. CHAMBERS, Publisher

636 South Franklin Square, Philadelphia

Dear Sir:—Enclosed find \$5.00 for which please send me a copy of TOWLES' PORTRAIT LIGHTINGS, postpaid.

NAME

(Please Print Plainly)

Address

(Please Print Plainly)

different condition than is usual with oiled or polished floors."

In the present case it is apparent—regarding it as we must in the light most favorable to the plaintiffs and resolving the conflicts therein in their favor—that there was evidence from which a jury could legitimately conclude that defendant had failed to exercise reasonable care for the safety of its customers with respect to the time and manner in which the floor had been oiled and that the damages suffered by plaintiffs were due to this negligence.

The Appeal Court discussed several of the leading oiled floor cases, in which the verdicts had been for the storekeepers sued as defendants, and which had been cited by the

storekeeper in this case as proof that the verdicts against him should be reversed. These cases made clear just what the issue is in these cases—to justify a verdict against a storekeeper there must be evidence that the floor had been freshly oiled and had loose oil on, that it was this that caused the fall, and that the method of oiling was sloppy and improper. Only under these conditions is a storekeeper liable for damages. It is not negligence, as the court said, to oil a store floor, but it must be done carefully and it ought not to be done just before customers come in, as a floor so oiled is very apt to be slippery. Saturday night is the safest time, because there is an intervening day to dry.

(Copyright by Elton J. Buckley, Esq., Philadelphia)

Thirty-five Years of News Photography

An Address by William Zerbe Before the P. A. of A. July 26, 1927

Mr. ZERBE: There are several angles that I might talk on, but I do not know whether they would interest you. Most of you—in fact, I think all of you—have come here for educational purposes. You have wanted something, something that will help you out in your business when you go back.

I cannot see where my talk will help you out in that way, and the best I can promise you is perhaps a little idea of just what the newspaper man is up against. Some of you perhaps have had that experi-

ence.

Newspaper photography is not such an old profession. It dates back probably to 1884, when newspapers started to use photographs. In the old days, the news picture was made from wood cuts, and the artist generally made his pictures up from information and imagination, and mostly from imagination, and if you look back at some of the old records, such as *Harper's Weekly* and *Frank Leslie's*, you will readily see that the imagination was used quite extensively.

At that time it probably took two weeks before a picture would appear in the paper, and they were mostly line drawings or rather zinc etchings or made

from wood cuts.

Later on, the half-tone came into existence. Also, there is some controversy as to who was the originator of that. There are records to that effect that in the old *Daily Graphic*, not the present *Graphic*, but at that time another paper, a Mr. Horgan, who was a photographer, invented what he called the half-tone process.

[This is open to doubt. Both Ives and Levy claim

priority.—Ed. B. of P.]

At that time, that was in 1879, it was used, and it was used mostly in the weekly papers, where they had plenty of time to run the pictures and also good quality of paper.

quality of paper.

In 1884 Mr. Horgan perfected his process to such an extent that he could reproduce a picture, rather

a picture was reproduced in the New York *Tribune* in 1884, that being the first picture or half-tone run in a daily paper on a web press, and from that day on considerable improvement has been made.

The improvement has been made to such an extent that, instead of waiting two weeks for a picture, we can at times get the pictures in, if necessary, in twenty minutes from the time the picture is made.

No doubt, some of you here present have been at some of our functions that we have here—celebrations, such as parades—and if you located, say. uptown at 42nd Street, you may have seen some of the pictures delivered up to you there at the time the parade reached 42nd Street, pictures that had been made downtown.

In fact, the pictures were in the paper and at 42nd Street before the parade got up there, which

all shows you how fast they work.

Several methods are used now to transmit the pictures quickly. Perhaps the best known now is the Telephoto, or the telephone picture, and they are bringing this to a wonderful stage of perfection.

Some of the later ones I see now you cannot actually tell the difference between them and the

original photograph.

Then we have the process which is a telegraphic process, and now we are getting into the radio process.

Of course, that is very crude, but it is promising

some very great things.

To get the pictures to the press is quite a problem. All methods of transportation are used. The airplane is today quite extensively used. In the earlier days of yacht racing, when we had not any of our present-day conveniences, even carrier pigeons were used to ship a film. Before we had the airplane they would attach the plates, when they were made, by these carrier pigeons. As a matter of fact, when the airplane first began to be used, they would wrap these plates up in packages and drop them at some convenient place near the paper's headquarters, with a



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|--|

Send me particulars as to how I can secure the six a'Hiller photographs with a small trial order of Haloid Papers for Portraiture.

(Signed)

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6

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little parachute, and somebody there would receive it. In that way we got things very quickly.

It is the desire of the papers always to get in quickly and get out their editions or their pictures first.

I recall that in the Dempsey-Tunney fight, in Philadelphia, nearly all the papers and syndicates had special trains. They had special apparatus rigged up in box cars, and by the time they got to New York their pictures were all ready to go to the paper.

The plates were developed and printed, ready to be distributed, especially to syndicates that dis-

tributed them all over the country.

Now, that is quite a feat, to get things done quickly that way. Only the other night, one of the concerns had rigged up a taxicab, and bringing the pictures from the taxicab, they were ready to send their plates out. They send plates out instead of prints to some of their clients in Chicago, in Cleveland, and so forth, and that means a whole lot.

Although we can sometimes, when the plate arrives in the office, we often can manage to get our prints down to the artist, ready for half-tone, inside of eight to ten minutes. I personally have a record of seven minutes from the time it arrived in the place until delivered to the artist, but in those cases there it is one individual picture or two, and we know what we are after and we have everything all prepared to show, and inside of twelve minutes, at the most, the pictures are delivered to the artist, when there is a rush required.

In the morning papers, except when something happens late at night, we do not have to rush so. We have a little more time, but the evening papers, where something happens during the day, it is the great desire to get your pictures out and get them out on the street before the event is really over.

So that makes us on the go, keeps us on the jump and go all the time. Our position is never monotonous. We are always on the go. We have all kinds of things to photograph.

We move in the morning. In the morning, might have to go to a morgue; in the afternoon, to some society wedding; in the evening, another society event, and we have to cover a character story, and it is so varied, so different, that it never becomes monotonous.

The news photographer has to work under somewhat different conditions than you studio men. The studio men have their conditions, such as your life is almost uniform, especially those who are using the artificial light now, the sets are always the same.

The commercial man—he may have a little different conditions, but he does not have to rush like we, where so much depends upon time. If he does not get the picture today, he probably can wait until tomorrow. He can work out his conditions, his light conditions, right at the right time, and not so the press photographer. The press photographer has got to go and get it on the minute. If he does not get it this morning—that is, the majority of things—why, he never has a chance to get it again, and he simply has to take conditions as they are. He must get the best picture he can right then and there, no matter what the light is. Our conditions are a little bit improved now with the aid the flash lamps. Pretty nearly everybody is carrying a speed lamp, and I am afraid some day somebody will blow their heads off.

As I say, we might cover various kinds of things. Some of them are very disagreeable. Some of them, if we were to cover them for ourselves, we would not do it. A lot of things we do, and we don't like

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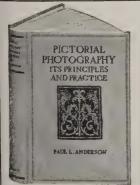
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it, but, being good soldiers, or like good soldiers, we obey orders and we do not feel then that it is so bad when we think we are working under orders, and it is not coming from our own hearts. So we forget a great many things that we are assigned to do.

When we are assigned, the editor does not look for any alibis. He sends out for pictures, and he expects them, and very often pictures come back that really should not be made. It is simply that somehow they will bring in the picture framed up, the picture to satisfy the editor, but even at that it is not very often that we get stuck. It does not make any difference really now what the artist did in other days. As for us, we must get the story and pictures of what took place, and, of course, we can sometimes arrange our picture as near as we can to tell the story so that one can understand if one were present to see it, and that is one of the great things every news photographer has to do today— to tell the story as much as possible without words.

There is an old saying about a picture, a photograph telling the story that a thousand written words will tell, and I think that is very true in a great many cases. A good illustration of that is the present-day tabloids that we have. Now, that impresses the vast majority of people, who are unable to read,

or rather who cannot read intelligently; it appeals to the foreign element, because they do not have to read; the pictures tell the story themselves, and they can, themselves, get an idea of what is going on from just looking in the pictures, and so we get the benefit of press photography, and really I think that the people want the pictures.

The news photographer may really have to branch out a bit from what is strictly news. He may have to cover assignments of the kind that the real news photographer prefers, where he has an opportunity to show his talents and to show his artistic feeling, and, in other words, put a picture before people

that they will really enjoy.

One likes to see an ordinary news picture. We look at that page, and, unless it is very striking, we forget it, but if there is a good picture on the page, and especially if the picture tells the consecutive

story, it is very satisfying.

We have a great many varieties of people to photograph, and that makes it interesting. We have photographed from Presidents down to criminals. It has been my pleasure to photograph President Taft, President Harding, President Wilson, and also Presidents Roosevelt and Coolidge, and I want to say right now that the bigger the men are, or the bigger the people are, the more readily we can pho-

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Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Eastman Kodak Stores, Inc. (Bell Photo Supply Co.) 606 Wood Street, Pittsburgh, Pa.

tograph them and the more cooperation we get,

providing we can get next to the people.

Our greatest trouble is to steer clear of the secretaries or the underlings, who are always around, and who won't let you get near the big people, but once we get near them, they give us all kinds of coöperation, and it is not only Presidents or other potentates and big business people, but that is true all along the line—the bigger the people are the more pleasant they are, and the more ready to coöperate with us, once we can get to them.

What makes a news picture?

There may be something taking place today that is very commonplace, indeed, because nothing connects up with the news, but tomorrow or next week, something comes along in connection with it that brings it in the news, and immediately that makes it a news picture. Anything that will be of interest to the reader naturally makes it a news picture.

We have a great difficulty in distinguishing between news and publicity. There are so many people trying to palm off publicity for news. On the other hand, there is news of great value. For instance, a lot of these society events, entertainments and so forth, where the society people are in costumes, or a certain kind of a play, or a tableau or something, although it is publicity for them, it also is news, and we try to present it as such. The greatest trouble is to steer clear of the theatrical people. They are the ones who try to get their theatrical affairs into the news columns, and it is very hard to distinguish from those whose activities really make news from those who are just looking for publicity. They use all kinds of camouflage to make what is really self-advertisement news.

Some of the experiences we have are very interesting. Personally, I have not had anything out of

the ordinary, but a number of us have.

For instance, the time Mayor Gaynor was shot—a picture was made at that time which is conceded by the press photographers to have been the best news picture ever made.

As is the custom when there is a sailing of some steamship and big people are sailing, we press pho-

tographers are assigned to cover the people, get the photographs, and get them at the sailing.

The morning Mayor Gaynor was sailing for abroad and he had been pictured by a number of photographers, and another one who was standing up there waiting, I don't know what he was waiting for or what he thought was going to turn up. All of the others had gone, when all of a sudden a shot was heard and Mayor Gaynor was seen reeling, falling over. One photographer, Mr. Winkler, of the World, had presence of mind to immediately get his camera, and he then and there took one of the best pictures ever made. Some of you may recall it, where you see Mayor Gaynor reeling over and the blood trickling down.

Now, there was opportunity and there was one of the things. Without opportunity it is hard to get a good picture, but often we have the opportunity, but we have not the presence of mind to grasp it, and that is the trick, to exercise the proper coördination and coöperation one must have when he has opportunity. He must have presence of mind, know the picture when he sees it, and act quickly, because if he does not act quickly, his opportunity is gone, and, as you all know, lost opportunities

never return.

Some of the qualifications that a news photographer requires, not so much technical at the presentagy—the average news photographer is not very much on technical ability, I am sorry to say, because

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they have now their dark-room men, or inside men, who develop the plates and make the prints; all the camera man has to do is to make the snapshot and bring it in, but it requires some other qualifications that perhaps count for more, and among those are courage, ingenuity, faithfulness, patience and several other things.

For instance, patience. There are times when we have to wait hours before we can get a snap of a person, and it means just the snapshot that the paper wants, and it has to be taken in the snap of a finger. If you do not watch, you are lost after

all your waiting. As I say, that requires patience.

Ingenuity is one of the things that is necessary to get your picture. I recall I did not cover the Hall murder case, but one of the photographers showed his ingenuity in this way. You remember, if you read the papers, when Mrs. Hall was on the stand, all the photographers were barred. There was nobody allowed in the court room and that is was nobody allowed in the court room, and that is one of the things that the editors wanted; in fact, they gave special instructions to get a picture of Mrs. Hall while she was on the stand.

Well, with the attendants around, and with the watchful eye of the Judge, why, that was an impossibility. However, that didn't feaze the photographers—at least, one of them. This photographer saw an open transom over the door to the court room. He didn't say a word to anybody, but he went out and got a ladder; he climbed up there and he happened to have a long-focus lens, and he placed the ladder in position and got some excellent pictures of Mrs. Hall on the stand.

The next day, when then saw it in the papers. why, some of the other boys saw it, and followed suit, but the man who originated the idea was cred-

ited with ingenuity.

Very, very often it is up to us to get pictures, no matter in how roundabout way we do it. Some time ago there was a prominent divorce case up in White Plains. You may remember something about that. The photographers were barred, as usual. Absolutely no pictures in court or around the court, was the word that went out, and they wanted to get the plaintiff, who was eluding them in every way. It was impossible to get him, and there was a battery of cameras outside waiting. He eluded the photographers this morning by going down through the boiler room of the Court House. He came out through the back road, and there he was met by a taxicab, who shot him to the train. But when he got down to the station, why, there was a battery of photographers waiting for him, and then he held up his hands and said, "I am licked, boys. Go ahead." So, you see, it is pretty hard to beat a photographer.

The recent case of, well, you have all heard about e Queens Village case. That's something differthe Queens Village case. That's something different again. The photographers, as a rule, there had no trouble in getting pictures of Mrs. Snyder-that is, they were not allowed to come into the court room, but she posed willingly and readily at any time for the photographers in the jail, and I believe that was through the cooperation of the lawyer, who was seeking the publicity more than she was, and through the jailer also, probably for a consideration.

By the way, talking about consideration, that plays a very great part sometimes in getting our pictures, that little consideration. One thing I must say, and that is that the press never stands on expense to get a picture. The main thing is to get it. They think nothing of hiring an airplane for a stunt that might cost them from \$300 to \$500.

'hey think nothing of sending out two or three men nat might stand an expense of \$35 or \$40 or \$50 a ay for each of them, which includes the automo-ile hire and so forth, but if they get the picture, tey feel well repaid. They want to show you just that is being done, and it is for your benefit that ney do these things.

Often there are pictures that perhaps are not orth the expense, but it is news, and that is the ews they feel we are entitled to get today, and othing is left undone to please the people.

President Roosevelt, I think, was the most photo-raphed man of his time, and I think up to the presnt time, and you never photographed him without etting a very striking photograph. He knew the amera, he always watched his cue, and he was lways ready and held his pose until he was napped, and we wish we could say that about verybody.

President Taft, he was not so willing, but he ould never back away from it. He would never ose, he would never strike any attitude of any ind, but he was always ready and willing.

President Harding was always gracious and ready help, if we could get by the Secret Service men. Those are the men we usually have to steer

We have an association here in New York for the urpose of bettering our conditions, our working onditions. It is not a union—we do not care for a nion, but we have been trying to get cooperation com the Police Department. For three or four diferent administrations we have been trying to get nis coöperation, but we cannot seem to manage it. fere is what we want, for this reason: Take some f these public functions, such as the recent parades, 10se parades that we had to celebrate the return f Lindbergh and Byrd—you know we were issued pecial cards. We have a regular police card, and nat lets us in police lines, at fires, and is the reglar thing that we use for all ordinary purposes, ut in big events like this, we get a special permit hat would be all right, if only the news photograhers would get it, but everybody who owns a amera that has a friend who is a politician, he also as one of these special cards, and instead of the egular amount of news photographers working, why, here is always a mob, and it is a scramble to get our picture, and I want to tell you that it is some cramble, and if you have never seen a bunch of ews photographers scrambling to get a picture, why, ou haven't seen anything.

Now, it is not my desire to give you any impresion that photographers are a bunch of scrappers or nything like that, but they will fight to get their icture, and it is the most natural thing in the rorld, I suppose, that we should fight to try to get he best picture and the best position to get that icture that we can get, and get the picture quickest.

Strolling along the quays of New York Harbor n Irishman came across the wooden barricade thich is placed around the enclosure where migrants suspected of suffering from contagious iseases are isolated.

"Phwat's this boarding for?" he inquired of a

ystander.

"Oh," was the reply, "that's to keep out fever nd things like that, you know."

"Indade!" said Pat. "Oi've often heard of the loard of Health, but, bejabbers, it's the first time)i've seen it!"

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will be published about December 1st. The edition will be limited. There will be no reprint. Tell your dealer today you will want a copy.

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Miss Christine Cobb, of Bogard, Mo., has purchased the interest of Miss Laura Franken of the Franken-Ehlers Studio, Carrollton, Mo.

Dury's Photographic Supply Company, 22 S. Gay Street, Knoxville, Tenn., held a formal opening in their new place on November 14. We wish them every possible success.

George Rachels, of Searcy, Ark., accompanied by his wife, took a vacation trip through Southern Arkansas, the early part of November, believing in the slogan "Know your own State."

The Willammette Valley Portrait and Photographers' Association of Oregon met recently for the regular monthly meeting in McMinnville. The studios represented included thirty towns.

The Professional Photographers' Association of Tampa, Fla., are sponsoring a handsome loan exhibition of some 250 prints representing the best work of the year in the United States, Canada, and in England.

An exhibition of the work of William H. Zerbe, staff photographer of the New York Herald Tribune, will continue for six weeks at the Brooklyn Institute of Arts and Sciences in the Academy of Music, Brooklyn, New York City. The photographs are done in all the known printing processes.

We are pleased to learn that the Caddo Photo Co., of Little Rock, Arkansas, report a favorable increase in photographic work in October in their regular portrait work, as well as their finishing department. Quite a splendid write-up was given the Caddo Photo Co., and their manager, J. W. Taylor, in the Arkansas Democrat.

The picture of a parade will give present-day people the pleasure of seeing their friends and veterans of the World War displayed in a theatre, and the picture will be a wonderful feature years hence for the people of the coming generation. Think of the interest there would now be in motion pictures of Civil War veterans' parades, had it been possible to film them in the 60's! Many enterprising photographers about the country took advantage of the occasion and secured motion pictures of parades on last Armistice Day.

One of the best bits of optimism we've heard of in a long time is when we received word that J. M. Appleton, President of the Photographers' Association of America in 1890, and now eighty-five years old, has taken a ten year lease on a new, attractive studio in Pasadena, Calif. Congratulations, Friend Appleton! Our best wishes for success go with you.

The Missouri Ozarks Chamber of Commerce is publishing a new booklet of the Big Springs Country. George W. Redden, photographer, in the employ of the Chamber, will supply views of Deer Run State Park, Highway No. 21, Powers Outing Resort, the Shut-ins North of Lesterville, the orchard near Bunker and the Rainbow Trout Hatchery near West Fork.

Jackson, the capital of Mississippi, is a thriving city of some 25,000 people and the *Daily News*, the leading journal of the city, engaged an airplane for its news photographer and had him take a number of views from overhead. These were published in the paper and created so much interest that neighboring cities and towns have followed suit and are to show extensive views of their own.

Leonard H. Doremus, well-known photographer of Paterson, N. J., died November 11, after an illness of only a week, at the age of seventy-five. Mr. Doremus was born and raised in Paterson; his father, John T. Doremus, being one of the pioneer photographers of New Jersey. Our deepest sympathy goes to his daughter, Miss Ida S. Doremus, in her great loss.

Photographs of the Deschutes woods, Bend, Ore., will be used in the future to enable the central dispatcher and fire control crews to battle conflagrations in timber of the mid-state territory. W. B. Osborne, Jr., of Portland, Ore., fire specialist of the North Pacific district, brought to Bend a special panoramic camera to be used in making experiments in securing the needed photographs. Mr. Osborne explains that the pictures, taken from each lookout station, will be assigned a scale which will enable forest service employes to locate the place of fires on lookout photographs through the use of vertical and horizontal readings. These pictures will be of great value in enabling fire control officers to learn, in a few seconds, the nature of the country in which the blaze has been spotted.

The Rock River Valley Photographers' Club of North-Western Illinois recently held their last meeting for the year in Dixon. H. B. Chase was elected president. The next meeting will be held in Sterling some time in January, 1928.

In making enlargements, it is better to work with good lenses and full apertures rather than with lenses stopped way down. There is more chance of irradiation or sidewise spreading of light in the emulsion, also more chances for vibration to spoil the picture than with the shorter exposures.

A lot of little scratches on your lens, produced by overcleaning it will do more to reduce the brilliancy of the image, than an unsightly deep one. Don't clean lenses with silk handkerchiefs as the glass electrifies and attracts lint. Use a clean cotton handkerchief and blow off the lint first before you start to rub the lens.

J. W. Mosser, pioneer photographer of Caldwell, Kansas, died at his home November 10 after a short illness. Mr. Mosser was born in Allentown, Penna., March 25, 1843, and served in the Civil War, after which he moved to Sidney, Iowa, remaining there until 1882 when he moved to Caldwell, Kansas, and was a resident of that city for forty-five years. We extend our sincere sympathy to the relatives of Mr. Mosser.

Anastigmat means "without astigmatism." It also means a lens with a flat field, sharp at the corners and the centre at the same time. Its speed is that at which it will make a sharp picture as above described. If it does this for the plate size listed, we have no criticism, but it is unfair to reputable competition to claim speed for a lens when in reality the sharpness all over is not obtained till a smaller stop is used. The real speed of the lens is that of the smaller stop which has to be used to bring it to the same quality.

We'll say the Master Photo Finishers' Association are a wide awake crowd. A few days ago we received a postal card which read as follows: "Advance Buffalo Convention Report. The Buffalo Convention far surpassed all previous conventions in attendance as well as program, according to united opinion of practically every man on the floor. One big feature of this year's convention was the two special industrial movies shown and four sets of illustrated slides covering some of the largest plants in the country. These will be available for showing at Division meetings this spring. Registration totalled 431, or an increase of 17% over last year's previous high record. Looks like next year's convention will be held either at Indianapolis or some Mid-Western city. New officers are: A. E. Block, President, Boston, Mass.; Fred Mayer, Vice-President, Portland, Ore.; Wm. Meuer, Treasurer, Madison, Wisc.

Ilex Paragon Anastigmat

f4.5

The lens without a Peer

A highly corrected anastigmat which covers the plate sharply and cleanly to the very edges. Renders positive "Snap" and "Brilliancy" with unusually sharp definition.

Unsurpassed in Quality, but Reasonably Priced

ILEX OPTICAL COMPANY

ROCHESTER, NEW YORK

Pioneers in the successful making and marketing of shutters with the revolutionizing wheel retarder. Manufacturers of highest quality photographic and projection lenses.

PLENTY OF SILVER

-0N

HAMMER PLATES

With shortest exposure Hammer Plates produce fine-grained negatives of highest quality. Speed, Uniformity and Brilliancy are their chief characteristics. Coated on Extra Selected Photo Glass.



HAMMER DRY PLATE COMPANY

ST. LOUIS, MO. Ohio Avenue and Miami Street

NEW YORK CITY
159 West Twenty-second Street

At the meeting of the National Geographic Society, on November 14, the Hubbard Medal was awarded to Col. Chas. Lindbergh, this being the ninth award. Commander Byrd is the only aviator who has already been honored. The medal was handed to Col. Lindbergh by President Coolidge in the presence of the other long distance aviators, who were specially invited for the occasion. A very interesting three reel movie was shown representing the evolution of aviation, from the fragile and awkward devices of Langley and the Wrights to the transoceanic ship of today. Let us hope that such films may be available in 16 m/m movies at an early date.



WILLIAM BAUSCH

More than 300 of the social and financial leaders of Rochester, N. Y., banded together Thursday, November 10, to pay a tribute of affection and respect to William Bausch, secretary of the Bausch & Lomb Optical Co. The occasion was the celebration of Mr. Bausch's twenty-fifth anniversary as president of the Rochester Club, the leading as well as the oldest social organization in the city.

A judge of the state supreme court, a poet, club members and representatives of the employes of the club told in their various ways of the deep friendship they feel for the "father of the Rochester club." The Honorable Willis K. Gillette, judge of the state supreme court, outlined the history of the club since its founding in 1860. He stressed the fact that since this time only eighteen men have been presidennt, Mr. Bausch holding that office since 1902. A silver vase was presented to Mr. Bausch by the club members. The vase was filled with twenty-five American Beauty roses, a token of esteem from employes of the club.



In the Service of the Profession

Gum Prints

For Advanced Pictorial Photography

O our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Bromoil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc.

Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for List No. 9

Blum's Photo Art Shop INCORPORATED

1021 North Wells St. - CHICAGO, ILL.

Photographic Art Secrets

By WALLACE NUTTING

With a General Discussion of Processes and 105 Illustrations

HE experience and the success of Wallace Nutting in the field of practical photography has no parallel in this country. In planning the present book, he has generously revealed the secrets of his various processes, aiming to include not only the usual matter that an amateur would like to know, but to go particularly into those details which have enabled him to get his more beautiful and rare subjects.

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CONTENTS
Is Photography an Art? Camera, The Ground Glass, The Tripod, The Lens, The Shutter, The Focus, The Swing Back, Exposure, The Time of Day, Latitude from the Equator, Light on the Subject, Movement of the Subject. The Plate, Composition, Annian Pictures, Outdoor Pictures of Persons, The Illustrations of Stories, The Borderland of Mystery, The Merit of Defects, Moonlight Effects, The Illustration of Estates, Commercial Pictures, Moving Pictures, Flower Compositions, Photography in Colors, Dark Rooms, Lantern Slides, Retouching, The Choice of Themes, Printing Processes, Display of Pictures, The Carbon Process, Broader Applications, The Truth and Photography, Good Hunting Ground, Canada, Other Parts of America, Europe, Africa, Meeting Troubles, Notes on Pictures, Gardens.

Price, \$3 00, postpaid

FRANK V. CHAMBERS 636 S. Franklin Square. Philadelphia

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XLI

Wednesday, December 14, 1927

No. 1062

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Editorial Notes

J. Barleycorn and Family Pose

In Chillicothe, Mo., in the office of the prosecuting attorney, a local photographer took a group picture of John Barleycorn and a number of his by-products just before their execution at the hands of the Sheriff. The figures in the motley crowd posing for the picture included 15 gallon jugs of whisky, 59 pints of homebrew, 8 jugs of alcohol, 3 pints of synthetic gin, 28 quarts and 32 pints of wine and 40 bottles of assorted sizes of an orange peel concoction.

A line headed by the Sheriff formed behind a truck containing the booze and soon the various fluids were on their way to the ocean via the deep waters of the Grand River.

Accidents in the Studio

Our senses are the least alert between four and five in the afternoon. Insurance companies, who have statistics on all kinds of subjects, tell us most accidents occur at this period. Perhaps the figures for photographic studios also correspond to this period. At any rate, it behooves the photographer to keep his place cleaned up from trash which accumulates, which besides being an accident risk is a fire hazard as well. It has taken insurance companies a long time to realize that photography, with the old wet-plate cut out, no longer demands a lot of volatile and inflammable liquids, but the old ideas sometimes persist.

It is well, however, to have an eye to the entrance and watch out that it does not present a risk to customers coming in or out from damages to clothing, where boxes are being opened or stored in hall ways. A nail which rips or tears may create an unpleasant situation. Outside of this, the impression created is not good, especially as we try to create the impression that photography is done by studios and is not a common manufacturing process.

The accident risk in studios is not great. Studio apparatus is well balanced nowadays. We have seen backgrounds come down and head screens tip over, but the most startling

studio surprise we know of came from the adjustment of a studio stand, which depends for its easy action on the balancing of the camera and platform by a spring or weight working in the uprights. An old-time traveling salesman, beloved by his patrons and welcomed in their homes, was helping a country photographer adjust one of these. Some one let go, and the camera platform, coming upward, broke the photographer's jaw!

33

Composite Photographs

These applications of photography recur from time to time, and questions have been put to us as to their technique. The last one we noticed was a composite of a famous murder jury which essayed to show what this jury looked like with their principal facial characteristics merged in one picture.

For such a twelve-fold composite, a dozen full-face pictures were needed, and these were placed one by one on the copyboard and photographed, giving each one a twelfth of full exposure. The pictures were first measured from chin to crown so as to get the largest one and the ground-glass marked where the chin and crown of the head falls and a line put on to show the median on which the nose should fall. Some people note the line of the eyes and register to this line instead.

The second copy image on the ground-glass is focused for size until the head light is the same, and so on to the twelfth one, or else the eyes of the successive copies are brought to register, leaving the other parts to vary. The experimenter who does this work soon learns that few eyes are in the exact horizontal plane, taking the nose line as a vertical, and that the nose inclines to east or west in many cases. Few faces are really symmetrical and this explains why reversed photos—positives direct—are sometimes criticized as having something lacking.

The owner of a face is the only person whose mental picture of himself is different from that one friends see of him. We see him the way the photograph looks—he never gets that impression; his only impression is that he gets from a mirror. This might be a good argument to present to a customer who never is quite satisfied, the kind with that obsession that they never take a good picture. They may, however, object to the suggestion that their faces are unsymmetric, but we are assured by people who have made studies of such matters that the nearer to perfect symmetry, the lower the mentality.

Returning to composites, they might be turned into good advertising for the studio. A composite of a club membership, or a board of aldermen, and so on, might grab a little publicity in the daily press, outside of any showcase value they are bound to have. With such a stunt should go the other personal facts, the average heights, ages, occupations, etc.

35

Commercial Economics

Among the various bureaus established by the Government in Washington, D. C., is the important one of Commercial Economics. The bases of its records, gathered by an experienced corps of photographers, are views of our natural resources of every imaginable nature.

L. O. Armstrong, of Seattle, recently delivered an illustrated lecture in Cleveland, Ohio, showing about all there is to be pictured about whales as a resource. Armstrong is a hunter, explorer, fisherman and photographer. The Bureau picked him as the most likely to get commercially useful pictures of the monsters of the briny deeps.

Those familiar with old illustrations of whaling will recall the crude and dangerous methods of hand harpooning, and the wasteful and crude ways of cutting up the catch. The modern whaler, as shown by Armstrong's photographs, shoots his prey, and, through a big door in the bow of the steamer, the critter is hauled on deck and cut up for what is useful about him with packing house efficiency.



RICE STUDIO

MONTREAL, CANADA

Yes-They Are Doing It

A rather keen young Sales Manager moved into a rather elaborate office the other day. With a desire, probably, to be surrounded by his personal friends, he had his secretary write a group of his business acquaintances asking them to send autographed portraits for his office.

The interesting situation was that, faced with the fact that they were without suitable photographs, a number of men slipped around to studios for sittings.

The general effect of the request was pleasing. The men were complimented, some friendships were strengthened and a suggestion given to portrait men worthy of encouragement in American Business.—

Defender Trade Bulletin.

3%

A New Kind of Bootlegging

The opinion of Judge Goddard in the Federal Court at New York regarding the fight photographs is called a good solution of a ridiculous situation, which will lead to still another extension of the term bootlegging as applied to movie films.

This said in substance that exhibitors who receive such films from anyone who is not an express company or a common carrier need not worry about the right to exhibit, since local laws in many places sanction such exhibitions and their photographic exploitation. It is not up to the exhibitor to help the Federal Government enforce a law; he must not, however, connive at such transportation, or, of course, he would be an accessory after the fact.

U. S. Attorney Tuttle returned the films and explained that no exhibitor is under any stigma for the proceedings. A film was shown on the *Leviathan* of the United States Lines to returning Legionnaires, which had been loaned by an English firm. The question was here: "Does the showing of a film on a United States ship make the line liable for a libel to the ship. This was too knotty a problem to solve, and this was dropped.

A fight is held in Chicago, motion pictures

taken and developed, packed in film cans and transported by air, motor, afoot, or on trains by individuals. Once across and in hands of exhibitors, their showing is legal. By the expenditure of great sums of money and the employment of many agents, the bootlegging could be made dangerous perhaps.

All this is to enforce a law passed by a voting combination of those who opposed pugilism, and others who simply objected to the old Jefferies-Johnson pictures years ago. No district attorney can discuss it without being made ridiculous to thinking people, as it is perfectly legal to report full details in the press, and relate them over the radio, print any number of still pictures, but it is a crime to send a film over a State line!

A visitor from Rochester states he hurried on an errand just before the broadcasting, and met no one for six blocks to and fro like Edinburgh on a Tag Day. The store-keeper commented that everyone had gone inside, listening on the radio. Estimated audiences of 30 to 40 millions tuned in, according to radio publicity. Ordinary folks without \$40.00 for ringside seats can enjoy a harmless amusement for the price of a movie ticket.

Of a different character is the bootlegging of film replicas, alleged to be with sanction of owners who release to theatres. Representatives of the film industry traced up home movies made from "dup" negatives and were offered results from any film they might bring in for copying. Local connections enabled this laboratory in Boston, it was said, to get possession of any films long enough for copying purposes. The product was being distributed through mail order houses.

Another fine point in film bootlegging of the past was projection printing, the negative being just back of the international boundary in Canada. This brought up the question of copyright, although dodging interstate traffic evasions. Still another nut to crack was the question of tax on a movie theatre on a boundary line where door and projector was in a town but screen itself in the city.



... This department is for our readers and to be of help to them. Questions on advertising will be answered to the best of our ability. Correspondence and suggestions are invited.

A General Advertising Criticism

In golf, professionals place much emphasis on the importance of the "follow through." In tennis, a shot is incomplete unless the player is immediately in position for the return. In advertising, a beginner will take infinite pains in concocting a pleasing ad, and then possibly lose the effect of the whole by not reading proof carefully.

You must follow through. Carry the ad to its logical completion, and never relax your attention until it is actually and safely in the paper—or whatever medium you are using. A mistake in figures, if prices are quoted, may cost you many dollars if you live up to the mistake, or the patronage of indignant customers if you refuse to abide by it. When an article in a department store of any standing is incorrectly tagged, the salesperson is supposed to unquestioningly permit the customer to have it at the tag price.

You cannot afford to take such risks as careless proofreading involves. Your most attractively worded ad can be spoiled by a word misplaced or an error of spelling or grammar. Read every least word in small type as carefully as you do the big display headings.

Never, under any circumstances, release an ad, even the smallest, without proof. The larger mediums will always submit proof without being asked, but an amateur school paper or church leaflet, for instance, had better be reminded. You might always say, "When can I expect the first proof?"—indicating that, of course, you expect not only a proof but a corrected proof, too, if there are corrections to be made.

It is usually safe to release without sec-

ond proof if there are only minor corrections. But if there is quite a bit of changing, it is safer to see a corrected proof than to run the risk of a jumbled hash.

I have questioned photographers about their advertising and am surprised to find quite a few who never bother with proofs. One thought that a proof was sent when the ad was inserted, just so that the ad subscriber would have a copy!

Your proof is the most valuable part of the whole proposition. It is not only insurance against mistakes, but it is your first realization of how the ad is actually going to look—whether it will appeal to your public. You can't really visualize it from copy written by hand or on the typewriter, unless you have had vastly more experience in advertising than in photography!

It is my impression from the talks I have had that many photographers who do look over their proofs regard them with entirely too much finality. They feel that they are submitted only for the detection of mistakes, and that if there are no mistakes in spelling, grammar or punctuation, they should be accepted as is, whether they are effective or not.

Not so. Let's go through the performance of receiving and correcting a proof.

If it is a fairly small ad, we will leave the proof in one piece, but we will paste it lightly on a great big piece of paper, leaving margin space on all sides. If it is a larger ad, we will cut it into two or three pieces, pasting each section separately on a large piece of paper. The margin space gives us plenty of space to write our corrections or suggestions large and legibly.

It is a good idea for us to get a little handbook on proof correcting, giving the usual symbols for the punctuation marks, "close up," "move over," "space more between lines," etc. If we don't know them, the margin gives us room to write our instructions out fully, and don't try to make corrections over the printing matter—carry them out in the margins.

Now suppose our ad does not need much correcting as far as mistakes go, but it looks weak. Let's study it a little and see if we can detect where the weakness lies. If the heading seems to be at fault, draw a line from it to the margin and suggest there that the printer use a bolder type, perhaps a size or two larger. Maybe the types used are too much alike and a line or so of italic would give an agreeable variety.

Remember, that if you mark up several lines a size larger, you must take out some of the other copy to allow space for this, unless your ad was very loose or open in the first place. If it was, this is a good fault. Most of us try to jam in too much.

If there are numerous corrections to be made, use a red and a blue pencil in conjunction with your black one, so that your instructions stand out and are not confused. Especially is this important in regard to the lines leading from the different parts of the proof to the margin where your instructions are given. You must be sure that each line leads distinctly to the correct spot. Never cross your lines if it can be avoided. If it positively cannot, use different colored pencils on the crossing lines.

Suppose you decide it is better to see a corrected proof before you release the ad. Write in a large hand in the upper left-hand corner, "Corrected proof, please." Underline it. Be sure it cannot be overlooked. If you want it on a certain date, indicate that, too.

Suppose, on the other hand, you feel that a corrected proof is unnecessary. Write in the upper left-hand corner, "O. K. for Weekly Review, December 5th," indicating the name of the medium and the date of the

issue in which the ad is to appear. No ad should be considered as a release without your O. K. for publication.

One other point—suppose that you have carefully read proof and O. K.'ed it for publication, and an error that was not in the proof appears in the publication. What can you do? Suppose that it was an error that was in the proof, but was corrected on the O. K.'ed proof. What can you do?

In either case, if you are dealing with a reputable medium, you can insist that they run a "reparations" ad in their news columns. This consists of a couple of inches of space, which they donate to you, free of charge, on a news page. In this space appears the explanation of the incorrect point in your ad and the statement that it was an error in setting up the ad.

The advantage of this to you is twofold. It relieves you from being liable for the error—which is important if it is one of dollars and cents—and it gives you splendid publicity, for which you do not have to pay. The paper usually permits you to word the ad yourself, so you can strongly feature your address and 'phone number, etc., as well as making the correction.

Of course, you could not expect the publication to do this for a very minor fault, though I have known it done, through the insistence of the ad subscriber. It does you far more good than refusing to pay for the ad, since that means the breaking off of relations, which you could scarcely afford, if you do much advertising.

I'd be very glad to answer any question in regard to proofs or to submit a sample of a corrected proof, if desired, showing the customary way to handle it. Let me know if you wish this. We must get on now with the sample ads submitted by our subscribers.

First we have a letter, in connection with ad number 1.

"Dear Sir: Let me compliment you on the way your advertising department has started. I cannot see why it will not be a good thing both for your subscribers and for your magazine. "I am enclosing a new venture in advertising in the form of a monthly that is mailed free to all the residents of Paulding County, and that carries advertising from most of the Paulding merchants. You will notice my full-page advertisement in it, emphasizing the importance of having Christmas pictures made early.

"I have made it my policy to concentrate my advertising upon this one county. This is not always easy to do, because a photographer in a neighboring county has no scruples in covering my county with this advertising at such seasons as now. And, by the way, I see that he is already using suggestions borrowed from the advertising suggestions which I sent you.

"But I have tried to ignore competition entirely and to give my customers service that in quality and price should win their business. But at the same time I never stress prices or cut prices in advertising, but try to arouse a natural desire for photographs in my community.

"Yours truly,
"ARTHUR A. SMITH,
"(Paulding, Ohio)."

A very interesting letter, which we were glad to receive. And I certainly congratulate Mr. Smith upon being wise enough to take a full page in the monthly to which he refers. If you go into a thing like that, which is definitely supported by and intended for advertising by the local merchants, your ad must be particularly powerful to stand out from the rest.

Ad number 36 is the full page $(8\frac{1}{2} \times 11)$ submitted by Mr. Smith. The arrangement, spacing and selection of types are all admirable. The wording is splendid, too. That first paragraph is worded just about as well as I have ever seen that thought expressed. The last paragraph is excellent, too.

As Mr. Smith says, this ad carries no specific reason why the customer should come to *his* studio. It simply booms Christmas photographs as a whole, and early sittings. I believe it would be strengthened by a little of the specific appeal—some indica-

tion, if you don't want to stress price—that the *quality* of your work or service is infinitely superior.

Don't Wait Until Christmas to Order Your Christmas Photographs.



Most things can be manufactured throughout the year and will be ready when you want them--except photographs.

And when everyone waits until December about three months work crowds in upon the photographer between Thanksgiving and Christ-

All of us handle this overload the best we can, and usually deliver the pictures on time. But it is to the advantage of every customer, as well as to the photographer, to place every order just as early as circumstances will permit.

Remember that your friends can buy almost anything you can give them, except your photograph. And nothing has a greater chance of giving them real pleasure.

ARTHUR A. SMITH

PHOTOGRAPHER
Paulding, Ohio.

Ad. No. 36

Ad number 37 appears in sections. We are attempting to reproduce just what appears on each page in succession. The adorable red bird who adorns the cover and, in smaller size, each of the inner pages, we do not reproduce, but it adds a great deal to the appearance of the folder. The stock is good and heavy and of a light cream shade. The whole ad is hand lettered, and each page is finished off with little sketches illustrating the subject matter, iregularly placed.

We are most concerned with the wording. The ad is undeniably clever. Note especially that the first few pages end in the middle of a sentence, carrying the reader perforce on to another page to conclude the thought. After several pages, his interest is sufficiently awakened to finish reading the folder without artificial stimulation, so this practice is dropped and each page carries its complete thought!

Note also the clever way of discounting the home portrait idea! Mr. Bill evidently prefers his own studio business and logically sets about changing any incipient Home Portrait business into Studio business!

Finally, note that price is mentioned, though not specifically, and that the last



and now J. Anthony Bill opens a suburban studio located at

Victory and Parkway and Cypress Street where

Babies can come and have their sweet little pictures taken—to give to grandma or grandpa, or daddy as a present and—where

mother can come and always find a place to park and have her picture taken by Mr. Bill personally and where

blushing brides or sweet girl graduates will find quiet and solitude while figuring out becoming poses

Wonderful light sweeps in—much better than going to the trouble and fuss of posing in your own home—better results too

Convenient and well appointed dressing rooms—excellent equipment—original ideas—

A home-like studio where you'll enjoy coming. Artistic work—splendid quality—at just about what you like to pay,

telephone for an appointment Woodburn 916 or motor over and arrange personally,

J. A. Bill Photographic Studios Suburban Studio, Victory Parkway and Cypress Street City Studio, 122 W. Fourth Street Ad. No. 37 page suggests an appointment very specifically. This should be a wonderfully effective bit of direct mail. It cost something to get it out, but it evidently goes to a clientele that pays big dividends! Whenever you change location or open up a new location, you have the best of opportunities to get out particularly powerful advertising. It pays to spend money both on advertising and exhibits at such a time.

Ad number 38 is interesting. The last sentence should appeal to any mother. She always wants to take her baby where people will enjoy having him, and she feels con-

YOUR BABY

Have you had baby's picture taken yet? Not just a "snap shot"—but a really fine likeness, fit for a frame? Don't postpone it. Those cunning expressions pass away as the days go by. Preserve them for the time to come.

Perhaps some of your dearest friends will never see your baby. But you can send them baby's picture.

The portraiture of babyhood is a study in itself. We specialize in it, and enjoy doing it.

Kings Studio Grand

4081/2 Chillicothe Street

Ad. No. 38

fident that one who specializes in babies will get good results even in his young lordship's very first sitting.

Too bad that careless proofreading or a compositor's mistake in the final printing should have given us the word "frame" in the first paragraph spelled as "fame." Here is an example of carelessness spoiling a really clever sentence—and one calculated to increase the frame sales, too! We corrected the spelling in our sample ad.

Ad number 39 carries the surprising statement that photographs are given only to one's intimate friends! This may be all too

true, but it certainly isn't a condition that we want to foster! I've never seen it advertised before. Most photographers want to

They're Young but Once

THE little ones are cute and adorable now; your friends wish to remember them as they are today. A Photograph is something that you give only to your most intimate friends—they're greatly appreciated. We make only the good ones. Phone for appointment.

Phone Mish. 525

KAYLOR STUDIO

112 N. Main St.

Mishawaka

Ad. No. 39

convey the impression that a photograph, particularly of a child, is a welcome gift in any home where the subject is known. The addition to that sentence of the phrase, "they're greatly appreciated," really spoils

Your Holiday Photos

Our Hollywood 50,000 Candle Flood Light make us independent of all weather conditions. Our finishing rooms are equipped with Electric Printers, so we can get your work to you on time, but come in now.

Kerr's Studio and Gift Shop Sistersville, W. Va.

The House of a Thousand Gifts

Ad. No. 40

it. It makes it ungrammatical, in the first place, as the writer started talking about one thing, a photograph, and wound up by speaking of it as "they." In the second place, the thought is not closely enough linked to the first part of the sentence to belong in the same sentence with it. I like the little sentence, "We make only the good ones." There is good specific appeal, not based on price.

Ad number 40 has a good central point and sounds very impressive until you get to the abrupt statement, "but come in now" with no reason given to back it up. If you can get work to them on time, why should they come in now? You must give them some reason. You might say "but come in now for best results," or, "but come in now before you forget and delay too long," or,

YOUR PHOTOGRAPH

A cheap, harshly lighted picture is both a waste and a nuisance.

While a picture with softness and that girlhood expression is an heirloom.

For better work, call Main 1870.

KENNETH'S STUDIO

Special Prices on all School Work 369 S. Maple St. Right at Five Points

Ad. No. 41

"come in now, for Christmas is almost upon us," or, "but you will help out greatly by coming in now." Something of that sort is needed.

Ad number 41 is interesting because it is forcefully—even abruptly—expressed. I don't just like the phrase, "that girlhood expression," and it certainly limits the appeal of the ad to the one group—the young girls. Why not say, "a picture with softness and *individual* charm of expression," or something like that which could apply to men, women or children?

I like the first sentence. If I were writing it, I'd change the last word from "nuisance" to "disappointment." Read it that way and see if the meaning is not

improved. I like the phrase "for better work," too. Altogether the ad appeals because it has *snap*. It reads as though the writer were a *live* photographer, and people like to go to studios where alertness is manifest.

We have a request from the Receptionist Department to suggest some Home Portrait advertising, especially for the photographer who has not been doing this work. I will try to be of some service along that line in the next article.

General or Special

C. H. CLAUDY

You are probably not the only photographer in your territory—comparatively few portrait artists have a free field. And it is well that it is so, for competition makes not only better pictures, but more of them!

You have, then, to compete with some one in your line, and your own price class. You endeavor to do this by attempting to make better pictures, give better service, or in some way outdo your competitor. He is acting in the same way; the net result is to raise the level of your work and your services for your public.

You advertise. It may be in the papers; it may be on slides in the picture show; perhaps it is by booklet, by telephone, or just by membership in various organizations and word of mouth. But some sort of advertising you must do; otherwise no one would know where you were or what you did for a living.

This advertising is either general or special in character.

General advertising is that devoted to glittering generalities, or to the creation of a desire for the product you make, but not necessarily your particular brand. Thus

"Photographs make fine presents" is a general advertising sentence, which is written to persuade people to buy photographs instead of fountain pens or diamond rings to give away.

"Smith's photographs make fine presents" is a little more special, because, by implication, it says that Jones' and Brown's pictures are not as good for presents as are Smith's. But no advertising which has or implies a negative is good advertising.

"Smith's photographs make fine presents because they are the best for the money" does not imply anything about Jones and Brown, merely because it forces the reader's attention on the cheapness.

But all these statements are general. No reason is given the reader to suppose that there is fact, and not fancy, behind the statement. And readers are pretty well fed up on "best, cheapest, finest, prettiest, most artistic," etc. When every one says it, no one believes it.

A special advertising phrase is one which emphasizes the quality in goods which can be obtained here, and not elsewhere; or not as well elsewhere. "It floats" is a special advertising phrase. You know the soap without my naming it. "If it isn't an Eastman it isn't a Kodak" is another—it tells the reader that one particular variety of instrument is made by one, and only one firm. It doesn't say that other cameras are not good cameras, but that no other firm can make the Kodak camera.

There is, or ought to be, some one thing, or maybe several things, about your pictures which make them better than Smith's. If there are none, then you ought to be in some other business, making hay or shoeing horses or selling real estate or what have you.

Whatever this thing is, or things are, they are what should be emphasized in your advertisements. I'll agree that general advertising, directed to the public mind to intrigue it in favor of photographs in general, is first-class advertising. But it ought to be advertising in your town, paid by all the photographers. Coal dealers unite and

pay their pro rata to advertise the advantages of coal over oil. Then this coal man talks about his prices, and another about his quality and a third about his service-following the general with special pleas.

Are your pictures better posed and lighted than can be obtained at any other studio? "Artists say the most attractive poses are arranged at Jones' Studio."

Are your pictures better and more attractively finished for the same price than elsewhere?

"New York charges twice our price for these latest and exclusive finishes."

Special! Special! Tell them the special points of your work. If it's cheaper, say so. If it's handsomer, say so. But don't merely claim it—say why it's so. If you have a smaller rent, a greater capital, a better location, a finer outfit, say so!

Too much photographic advertising is all general in character. Too much of it is merely a series of unsupported claims. The only place a claim is worth anything is where it is supported by evidence.

It is the evidence which makes the advertisement special in character, and it is the special advertising which sells the pictures!



CIATION NEW

Published under the authority of the Board of the Photographers' Association of America

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Advance Convention News

According to present plans, the Fortysixth Annual Convention of the Photographers' Association of America is going to have the benefit of one of the most aggressive advertising campaigns that the Association has ever conducted. Secretary Vinson reports that according to present plans that have been approved by the Board of Directors and the Manufacturers' Bureau over 300,000 separate pieces of advertising matter will have been distributed to the photographers of America by the time the Convention opens.

In addition to the plans to reach the photographers, \$1,150 has been appropriated to see that the Convention secures the proper publicity in Louisville itself, so that the photographers in that vicinity can cash in to the greatest possible extent on the benefits of having the Convention in their home city.

It is proposed that the publicity plans developed for this Convention can be used as a model for the meetings of the local, state and district clubs throughout the country. The Board of Directors have felt for a long time that our affiliated organizations were not cashing in on the publicity possibilities of their meetings, and so decided that the publicity plans for this Convention should be most extensive and as carefully planned as possible.

H. Hesse, Vice-Chairman of the Commercial Section and a prominent photographer of Louisville, has been appointed as Chairman of the Local Publicity Committee. He has employed John H. Hoagland, Publicity Expert of Louisville, to assist him in this work.

Plans for the program are rapidly being developed and it is expected that by the middle of January the program will be completed.

One of the most interesting and important speakers who has accepted an invitation to appear on our program is James Elliott, President of Underwood & Underwood and the Elliott Service Company.

Underwood & Underwood is probably the largest photographic organization in this country, if not in the world. There are very few newspapers in the United States wherein photographs cannot be seen with the mystic line, "Copyrighted by U. & U."

In addition to the news service, Underwood & Underwood operate highly successful portrait studios in New York, Washington and Chicago.

Also, in their New York and Chicago offices, they operate a very large commercial department, the New York department being under the general direction of Lejaren Hiller, who ranks among the first half-dozen of the illustrative photographers of the country. Mr. Hiller is remembered by all who attended the New York Convention as having given one of the most interesting talks on the program.

Underwood & Underwood is known for two things, both in portrait and commercial field—first, for the high artistic standard of its work, and, secondly, by the fact that it secures the maximum price for its services.

Mr. Elliott believes that it is not necessary to resort to schemes or cut prices in order to obtain or to maintain a large volume of business, and that the photographer is more respected and more apt to get a fair and adequate price for his product if he does not resort to these methods.

Mr. Elliott will discuss some of the selling methods and principles that he uses in his business, both for the portrait and for the commercial department.

Commercial Photographic Service

The Secretary's office reports that the Directory of Commercial Photographers is now in the hands of the printer. Over 900 commercial photographers and photographers who are doing a combination commercial and portrait business are listed in this directory.

The directory will be ready for distribution about the 15th of December.

L. C. Vinson,

General Secretary.

Photo Ceramic Methods

RAY FILTER

Interest in the photo ceramic processes is evidenced by inquiries that come to us for attention.

Various processes are used, but the bulk of work is done by the variations of the carbon process, the pigment in this case being a vitrifiable color. Another method is the dusting-on process, but this demands that printing be done from a positive instead of a negative.

Carbon printing technique must be mastered before ceramic work can be successful. The carbon process is, however, easily handled by those who apply themselves intensively and once the swing of it is in mind, you adjust yourself to variations in temperature and exposure and so on, by the feel of the tissue, the speed or the sluggishness of development, and you make the necessary

balance in technique by colder or warmer water, and so on, a different technique entirely from silver printing.

Other colloids than gelatine can be used in which to suspend the pigment, such as gum arabics, isinglass, or glue which respond to bichromate and light. The principle of the carbon process, is, as is well-known, the insolubilization of the gelatine colloid by light when potassium or ammonium bichromate is present.

As small an amount of gelatine should be used as necessary for convenient coating. The gelatine has to be burned away finally in the firing furnace. Too much gelatine gives rough enamels and, of course, affects the sharpness of images. The pigment must be ground to superfineness for obvious reasons. There are other additions, as our

formula will show, taken from some notes from C. Fleck.

The first solution consists of Distilled water $2\frac{1}{2}$ oz. 67 minims Glycerine, c. p. ... 50 minims Sugar Candy 77 grains Nelson's Hard

bichromate 31 grains
Distilled water..... 34 oz. 82 minims
Clarified egg-

albumen $\frac{1}{2}$ oz. 98 minims

First the gelatine has to be swelled by contact with water and after this it can be actually dissolved in water by warming with a water bath giving off steam, or over a pan of boiling water. Strong heating must be avoided, and should be discontinued when the sugar candy has disappeared.

The enamel pigment must be ground up in a mortar very carefully with some water, until it is nearly dry. Then while keeping on with the grinding, you add the gelatine in small portions until you have a semi-solid mass. This mixture is put over into a heating vessel, where it is warmed up to 113° to 122°, and the sensitizing solution is added, the mass being thoroughly mixed by a wooden spatula.

This last mixing and the coating is a dark-room process, but yellow light only is required. If done in winter the room must be well warmed. Glass plates are coated and a leveling device is needed. Some make use of a lithographic stone, which can be kept warm by heaters underneath. This warmed stone, if level, allows the coating to dry evenly.

As dust is an everpresent enemy of the enamel processes, you will do well to cover the floor with an oilcloth, which can be wiped over with a damp cloth, before coating the plates.

Carbon printing exposures are made by

actinometer or by some exposure meter, as the image cannot be gotten at, and is not visible, of course, on account of the pigment itself.

A two per cent. collodion solution is poured over the face of the printed plate. When dry, the coating is cut on three sides by a safety razor blade, and then the plate is washed until there is no more yellow bichromate in the wash water drainings. When this is done, a clean sheet of paper is put over the film, and the plate replaced in the dish, but with warm water instead. This procedure is continued until the image is clean.

The fourth side of the film is now cut through, and the film is transferred to a glass plate, then treated with distilled water and alcohol, and finally with pure alcohol. *Methanol or methyl alcohol* C. P. may be substituted. The picture is then cut to the shape desired and placed on the article itself, using pressure from a soft cloth and leaving the collodion face outwards.

It is unnecessary and unwise to remove the collodion at this stage, as it will burn off before the image burns in, and without any harm. Retouching may be used here and varnish applied of

An electric muffle furnace avoids irregular heating and burning in, as the heating elements surround the object. These may, of course, be fired in an ordinary gas firing furnace used by china painters, but in all cases an extremely high temperature must be avoided. The enamel would then burn away, and the image will lose its glaze, and the high lights turn yellow.

Iridium oxide is derived from the metal iridium, an element rarely heard of by the public. The metal, however, has many industrial uses, but always in limited quantities.

The writers who use fountain pens will



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Publisher 636 Franklin Square, Philadelphia

Chemical Common Sense-

ALL PHOTOGRAPHERS NEED IT

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ateria hotographica

By ALFRED B. HITCHINS, Ph.D.

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be surprised to know that the hard tips which take the wear and protect the gold pen are substantially composed of this rare metallic element.

Ninety per cent. of the platinum used in science and commerce comes from the Russian Ural Mountains. The ore is found associated with other members of the platinum family of metals such as iridium, palladium, rhodium, ruthenium and osmium. A second source of supply is Colombia, South America. In the deposits the platinum is usually associated with iridosmine, a natural alloy which is harder than tempered steel. It has, of course, found no use in this direction because of its scarcity and high cost.

Iridium metal was discovered by Smithson Tennant in 1804, with another new metal, osmium. It is insoluble in concentrated aqua regia, i. e., nitric-hydrochloric acid, and its alloys with platinum make such alloys practical where pure platinum would fall down. Jewelry called platinum is platinumiridium for durability. These alloys are used in contacts in gas engine ignition, hypodermic needles where hardness, resistance to heat and oxidation are needed. For spark plugs, special harder alloys of other platinum group metals are preferred. The resistance to ink corrosion is another feature of the pen tip alloys.

. Iridium stands with osmium as the heaviest material in the world, specific gravity 22.42, higher than platinum itself. This means that a cubic inch would weigh 12 ounces or a pound Troy. Why it is used in ceramic photography is on account of its high melting point, around 2350°, higher than platinum and lower than osmium and ruthenium of the similar platinum metals. These are exceeded by tantalum and tungsten, of which lamp filaments are made. Osmium lamps have, however, been made abroad.

The powder or dusting on process has its basis in the photographic fact that a nearly dry colloid with bichromate becomes less sticky if light falls on it. Dextrine is often used, and it is obvious that printing must be

Bausch & Lomb Photographic Lenses

Pioneers in the development of optical glass manufacture in America, we now control our own supply of this basic raw material. It is possible, therefore, for us to work out our own glass problems in our own plant, in advance of our lens problems and in coordination with them-a condition that results in the finest lenses it is possible to produce.



THAT PLEASING PERSPECTIVE

can be obtained in a studio of modest proportions by the use of the No. 18 Ic Tessar, 11\%-inch lens.

Using this lens, take your subject on a 5 x 7 plate. This will be so crisp and sharp that any desirable enlargement may be made. By Projection Printing every essential value of the original negative will be reproduced and in addition your portraits will have the correct perspective.

Let us tell you about the Tessars

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done from reversed positives. Any fine color will stick and so if the iridium is now dusted on, it can be fired or burnt in. The excess powder on the dry parts is, of course, blown off carefully before the firing processes.

There are other ways of using a coating on glass of a positive collodion, sensitized with silver nitrate and exposed in the camera. This is developed in pyrogallic and acetic acids mixed, washed, and fixed in cvanide. The film can be detached at a corner and gently washed free, when it is toned in a mixture of gold and iridium chlorides, when the film appears of one uniform color.

The film, washed and bathed in ammonia, can be placed on the porcelain or other surface to be fired. In a muffle, the collodion disappears, then ceramic colors are applied and the enamel reburnt. The result is dull and lifeless, but an alcohol soluble glaze with mixture of collodion is applied to the enamel and when fired again and repeated, you get the brilliancy.

It will be seen that the image is really a mixture of pure gold, silver and iridium in an extremely fine state of division. It is on the surface of an imperishable material, and protected by a similarly durable and impenetrable glaze.

Osmium being still more infusible might have uses as a ceramic material, but while the least volatile and the highest in melting point of all the group, it easily oxidizes under certain conditions producing osmium tetraoxide, which is very poisonous.

The Department of Agriculture in Washington is well known for its photographic activities. It uses a lot of movie films in its educational work and has a laboratory.

One of the studies which has been made by the Bureau of Soils is that of the color of soils. This has been done by color photography and the various colors, mottlings and streaks show on the plates, permitting identification and study at a later date.

Portrait Photography in Turkey

Only a little more than a generation ago photography was considered taboo in the land of the Sultan, more so in the provinces, perhaps, than in the capital-Constantinople. Many confusing and controversial rumors were current regarding the standpoint of the Sublime Porte with respect to the commerce in photographic goods, as well as the practice of portrait photography. The hope that Turkey might become a favorable field for professional photographers and dealers in photographic articles, did not seem to be materialized. But a short time ago a change for the better has set in; the "making of images" has even received official sanction and the road is now paved in Turkey for all that pertains to the camera.

According to the Koran there is little or no difference between statues and pictures of the human face and body, which were made by the hand of man or "by the sun." In November of last year the dailies reported that the first statue of a human being ever erected in a Mohammedan country had been unveiled in Constantinople, and that pictures of it had appeared in English papers. It pertains to the life-size statue of Mustapha Kemal, President of the Turkish Republic, which is said to have been viewed with awe by some of the older Turks, who cited thereby the verdict of the Koran against the making of "sculptured images." A photograph of the human body was considered identical; hence, the former

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Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop

Everything Photographic
424 Grand River Ave. West, Detroit, Mich.

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
156 Larned Street West, Detroit, Mich.

Zimmerman Bros.
(Eastman Kodak Co.)
380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
417 North Broadway, St. Louis, Mo.

W. Schiller & Co. 6 S. Broadway, St. Louis, Mo.

Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

R. J. Fitzsimons Corporation

Autochrome and Ilford Products
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anathema pronounced against photographic portraits.

Until the year 1890 it was considered by devout Moslems as an unpardonable sin for a follower of Mohammed to have a picture taken, or to have a photographic or any other kind of portrait made; the one or two professional photographers in Constantinople always had to work more or less secretly and one did not see pictures of famous Turks in the window displays.

To be sure, in the course of time, the camera in Turkey got a stronger foothold and portrait photography was gradually practiced more, though on a small scale, but still publicly. Thus we find in the "Imperial Handbook" for 1905, which contains a score of portraits of ruling kings and emperors, the following note on the page devoted to Turkey: "in conformity with Turkish code of morals we cannot give a picture of the Sultan." Instead one of his palaces is reproduced.

However, the whimsical, old "Sick Man" (Sultan Abdul Hamid I) often had a picture taken of himself—one even by W. and D. Downey (London)—but these facts were not generally known, even among the people of his immediate surrounding. Sultan Abdul II was photographed in his palace by the most important photographers of the capital, but the firm, that enjoyed his patronage, never mentioned this distinction publicly; in fact, the advertisements and portrait-frames bore the recommendation: "Photographes de la cour royale de la Prusse" (Photographers of the royal court of Prussia).

At present, however, the conditions are different. During the last years, and particularly during the past year, photography has made rapid progress in the Near East and in the Orient generally. The emancipation of women in Turkey, in the beginning of that year, and the increase in the adoption by the Turks of Western ideas will undoubtedly contribute in making photography more popular. The women no longer

cover their faces, but wear Parisian hats of the latest fashion and make no objection to being photographed in the studio or on the streets.

The emancipation of women was quite a courageous undertaking of the new government, yet there are still restrictions to be obeyed. Girls and young women, for instance, when dressed in white, are not allowed to wear blue and orange-colored ribbons, because the combination of these colors is found in the Armenian and Greek flags. This restriction, of course, has no significance for portrait photography.

The emancipation resolution has undoubtedly fostered the interest of photography, but the erection of the statue for Mustapha Kemal has done so to a much greater extent, because it has affixed the official badge to the permit for making "images," be it in bronze or in stone or by means of the camera. Not only do professional photographers get work, as a traveler remarked, who had just returned from the Near East, but some of them now dare also to exhibit portraits of celebrities, now dead, among which particularly the picture of Osman Pasha, the "hero of Plevna," in order to convince the populace that their rulers and heroes looked favorably upon portrait photography and that they were not such zealous followers of the laws of the Koran as they were considered to be. All this naturally is of great advantage for the art in general and for the art of portraiture in particular.—Lux.



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HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England



Some people certainly are lucky. Harry Pollard, of Calgary, Alta., Canada, left for Quebec, where he was to join the *Empress of Australia* on its 'round the world cruise from New York. This is the second time Mr. Pollard has been chosen as the official photographer for this cruise.

The photographic studio in the McKnight Building, Chetopa, Kansas, has been purchased and opened by R. W. Younger. Mr. Younger has for the past several years been associated with his father, R. W. Younger, who has conducted the Younger Studio in Miami, Florida, for the past 23 years, and had seven years' experience in the photographic business previous to locating there.

Forty Philadelphia newspaper photographers attended a dinner November 30th given by the management of the Golden Dragon Restaurant. Mayor Kendrick, as guest of honor, reviewed his association with the cameramen and expressed his regret that his official contact with them was due to end soon. Plans for a new \$25,000 home for the Association of Philadelphia News Photographers were discussed.

The Anderson Studio, now located in its new quarters in the O'Donnell Building, Junction City, Kansas, is open for business. The long, first floor room has been converted into a first-class suite containing display room, reception room, dressing room, operating room, printing room and darkroom. All the modern devices of photography are to be found there, especially in the operating room, where powerful lighting systems have been installed.

Olaf Hanson has opened a photographic studio in the new Hanson Block, York Street, Sackville, N. B., Canada. Mr. Hanson, who is a member of the Photographers' Association of America, spent nearly two years in the States, where he studied the photographic business, having experience with H. L. Olin, of Huron, South Dakota, who conducts a large business in that city. Mr. Hanson's studio has been fitted up in a very attractive manner, and the latest photographic equipment has been installed. There are cozy reception and dressing rooms, with French doors leading to the operating room, where the latest equipment is to be found. The retouching and finishing rooms, etc., also contain the latest improvements for developing, printing, mounting and enlarging.

W. E. Hebrew, of Dodge City, Kansas, has purchased the Walter Higley Studio, Longmont, Colorado, and taken possession. Mr. Hebrew has been in the photographic business for twenty years, having studios at different places in Kansas, and for a number of years was official photographer for the Rock Island Railroad in the states of Kansas, Oklahoma, New Mexico and Texas. For the present he will continue the business of the Highley Studio at the present quarters on Main Street.

The All-American Photographic Salon, given by the Los Angeles Camera Club, closed November 20th after a most successful two weeks. There were 139 exhibitors, ninety of them being from sections other than California. Eight Canadian camera artists were represented and one from Honolulu, more than 800 prints in all being shown. Of these 277 were chosen as best by the jury of selection: Louis Fleckenstein, Long Beach; William A. Griffith, Laguna Beach, and Phil Townsend Hanna, Los Angeles.

Professional commercial photographers, at a meeting held October 18 at the studio of Charles McAnally, in Dallas, Texas, organized a coöperative association through which they hope to raise the standards of their profession. The move marks the first concerted endeavor on the part of the camera artists to work harmoniously through an association. L. J. Higginbotham was chosen president of the organization, which, until a better name is selected, is to be known as the Dallas Professional Commercial Photographers. Harry Bennett was elected treasurer and R. Williams secretary. The continued misunderstanding on the part of the public regarding the work of commercial photographers, and the encroachment of amateurs upon their field of endeavor, prompted the cameramen to organize. An educational campaign, with luncheon talks, public exhibitions of artistic commercial illustrations and news stories is included in the tentative program adopted by the organization. A committee composed of Mr. Higginbotham, Frank Rogers and Charles McAnally was appointed to draft a practical plan upon which the organization is to be built. Through this new organization Dallas commercial camera artists shall have far greater opportunities than ever before to improve their work and operations through the exchange if ideas and technical methods of photographic reproduction.

E. Jerrett of Melfort Moon., Sask, Canada, has taken over the Bernz Studio, at Tisdale. Mr. Jerrett plans to make a number of improvements in the studio.

The Chicago Newspaper Cameramen's Association re-elected R. Roby, of the Chicago Evening American, as President at its fourth annual election of officers. Re-election of Mr. Roby is the best possible evidence of his success with the organization.

Ohio Society of Professional Photographers, at one of their recent meetings, held at the Alms Hotel, Cincinnati, Ohio, had as their principal speakers Nicholas Ház, of New York, and E. Bruce Haswell, of Cincinnati. The meeting was a decided success from every angle and thoroughly enjoyed by those fortunate enough to be in attendance.

7 4

December Anniversaries

December 5th is the birthday anniversary of Joe DiNunzio.

December 21st, Mrs. Howard D. Beach, that hard-working lady for the P. A. of A., celebrates her birthday.

George Murphy broke into newspaper advertising under the heading of birthdays, on December 14, 18—years ago.

December 7th is the wedding anniversary of our friends, Mr. and Mrs. Will H. Towles, of Washington, District of Columbia.

December birthdays start with William F. Folmer, of Rochester, New York, leading. His birthday falls on December 2nd.

December 4th is the birthday of H. M. Atkins, of Providence, Rhode Island, regular attendant of the P. A. of A. Summer School.

December 17, 1926, Mrs. James E. Reedy presented Smiling Jim with a Christmas present of Richard Reedy, eight days previous to Christmas.

Gwendolyn Gertrude Sand put in her appearance on December 23, 1926, and is the little daughter of Mr. and Mrs. Seward A. Sand, Lockport, New York.

Pop Henry celebrates the anniversary of his first breaking into print December 30th. Congratulations and best wishes for many years of happiness.

And to our contemporary, A. H. Beardsley, who celebrates his wedding anniversary on December 23d, goes our congratulations. You have only had two years, Friend Beardsley, and a few over 40 more to catch up with me.

December 3d is the birthday of none other than the Old Timer, and our Boss, Frank V. Chambers. We know his many friends join with us in congratulating him, and we also know that when he sees this we are apt to be requested for our resignation. Just by chance for the past two weeks we were left to write the squibs for this department.

PLENTY OF SILVER

ON

HAMMER PLATES

With shortest exposure Hammer Plates produce fine-grained negatives of highest quality. Speed, Uniformity and Brilliancy are their chief characteristics. Coated on Extra Selected Photo Glass.

Hammer's Booklet, 10th Edition, sent on request

HAMMER DRY PLATE CO

REG. TRADE MARK

HAMMER DRY PLATE COMPANY

ST. LOUIS, MO. Ohio Avenue and Miami Street

NEW YORK CITY
159 West Twenty-second Street



THE PAPER THAT GIVES YOU

QUALITY AND SERVICE

Grades to suit every photographic need

90

Wellington's Complete Hand Book

88

Medo Photo Supply Corporation

Sole U. S. Distributors

EVERYTHING PHOTOGRAPHIC

323-325 W. 37th Street - NEW YORK

Ask your dealer

Harry Conrad Howland

A TRIBUTE

Another kindly, courteous, skillful fellow craftsman has just "gone West." The first time I met Harry Howland, many years ago, he was Manager of the old Newell & Son Studio, Philadelphia, where he was developing a plate in the darkroom of the ground floor backyard studio. When the negative was fixed he held it up for my inspection, and I then understood why the name Newell & Son stood for the best in photography. I have yet to see a more perfect negative than the one I saw over twenty years ago.

One day I called on my friend to find him suffering great pain from a small growth at the base of his brain. Then for several years I missed him. The growth had reached the brain and Harry became the inmate of an institution under whose

care he stayed for a long period.

In later years, as fellow members of the Lions Club, this ever-genial photographer and myself usually occupied adjoining chairs at the lunch hour and became very well acquainted.

One day he told me a story which has a lesson for all of us: From the time he was suddenly stricken down at the Newell Studio to the day his reason returned, several years afterward, he remembered nothing of his past life.

His first question was about his wife and son. You can realize the shock when the news was broken to him that they had both passed away

during his illness.

A relative, who owned a farm, took the poor fellow out to the country, where, under healthful surroundings, tender care and lots of sunshine, Harry gradually gained physical and mental strength. "One day," said my friend, "sitting under a big oak tree, I had a battle with myself, and won out. I asked myself: "Harry Howland, are you going to sit down and mope, or get up and 'Make Good'? I then and there decided to get back into my old harness and do my best. I went to town to see if I could get financial backing. The first man I met was an old Newell customer. 'What are you doing now, Harry?' he asked. 'Looking for a man with money,' I told him. 'If you mean it, I'm your man' was the reply.

"That afternoon I found I could buy out an old.

"That atternoon I found I could buy out an old, well-equipped photographic studio. Terms were arranged. Money was advanced by my friend, and, thank God, I'm on the way to 'make good.'"

Harry Howland was not only fortunate in build-

Harry Howland was not only fortunate in building up a successful photographic business, earning the good-will of all his business associates and surrounding himself with a host of friends in the Business Science Club and Lions Club, but more fortunate still in meeting and marrying a woman who helped to make the last years of his life all the brighter in contrast to the long period when he was under a dark cloud. In the light of this brave, kindly, old Girard College boy's experience we fellow-craftsmen owe it to his memory to "carry on" and "make good."

W. N. Jennings.

Our friend, Tessie Dickeson, of Corsicana, Texas, was recently the recipient of a peppy write-up in the Corsicana *Sun* relative to her exhibit of photographs and paintings. An admirable publicity achievement, Tessie, keep up the good work—it all helps!



The INGENTO Photo Mailer

has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the oversize double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed.

The new No. 14 Mailer is made extra strong with super-strength corrugated board. It is ideal for large prints, folders, enlargements and drawings.

USED BY THE LEADING STUDIOS

SIZES for any need!

PRICES none can meet!

BURKE & JAMES, Inc. 223 West Madison Street

CHICAGO, ILLINOIS

A complete line of photographic apparatus and supplies

WRITE FOR CATALOG No. 160-B

Commercial Photography

A Practical Handbook Explaining Modern Methods and Appliances for the Production of High Grade Commercial Photographs

By DAVID CHARLES

Late Head Photographer to Marconi's Wireless Telegraph Co., Ltd.

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About Cameras and Lenses. Indoor Equipment. Some Useful Gear. Exposure, especially upon Exceptional Subjects. Advertisement Photography and other Specialized Branches. Interiors, Shop Fronts and Flashlight. Photographing Small Objects. Tackling the "Impossible." Backgrounds and Blocking-Out Negatives. Copying. Printing and Enlarging. Lantern Slides. Estimating. Records and Accounts, Reducing Clerical Work to a Minimum.

The Author, who has had more than 25 years' experience as a Professional Photographer, gives many fine examples of photographs used in connection with catalogues, advertisements and other commercial work, and explains just how these splendid results can be obtained.

144 Pages 34 Illustrations

Price, \$2.00 per copy Postage, 10 cents

FRANK V. CHAMBERS

636 S. Franklin Square :: Philadelphia

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

in which is incorporated "The Photographer" and the "St. Louis and Canadian Photographer"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (corner 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

FRANCIS S. CHAMBERS, M.D., Associate Editor

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico. \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XLI

Wednesday, December 21, 1927

No. 1063

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Greetings

THE BULLETIN OF PHOTOGRAPHY

AND ITS STAFF EXTENDS HEARTIEST GREETINGS TO ITS READERS

AND FRIENDS AND UNITES WITH

THE WORLD IN WISHING EVERYBODY A

Merry Christmas



Direct Mail and Copies

A writer on advertising, speaking of the excellent use that can be made of direct mail methods, said that he was very careful to have his household mail arrive towards the end of the week. He was writing of moderate price localities, where the budget is talked over coincident with pay days.

The photographer can do quite a business in copying of old photographs by making the right appeal. This might evidence itself in a skillful display, inside the reception room and also in the show case. It is also a good method for the direct mail appeal, since it allows a reminder of photography in general to be impressed on the recipient's mind without a long selling argument. It is sufficient to simply allude to the general work of the studio.

The letter about copies suggests the strongest sentimental appeal that can ever be made about photographs — the penalty of waiting too long. This is one the photographer cannot use directly, but we can speak of an early photograph of children, or the last pictures of father and mother, or a snapshot where the negative may be mislaid or lost or perhaps made by some friend where the negative is now unobtainable. You will thus bring up a mental picture and a desire to have the better copy you suggest you can

make. You can make a subtle suggestion that the picture may have begun to fade or to discolor and that you can make one with permanency.

Such copy work can be made profitably, but you cannot do this unless you rig up a little copying stand on which you spend a little time. The copy board with lights attached being ready for use at any time, you place it in front of the camera and your copy exposures become quite automatic. A copy board ready for use can be obtained equipped with lights.

You can make most copies on plates of moderate speed, as what you want is gradation in tones and not a contrasty result. Where lights are under control and practically constant, you can get the work down to a routine task, which assistants can do for you under some supervision. The ability to handle daguerreotype copying will add further to your scope of work.

Fashions and Photography

Speaking of fashions, Paul Poiret, of Paris, in his remarks about the dress of American women, started a little tempest. Perhaps he was astute and took this method deliberately for its advertising value. He decried the shortness of skirts and told the ladies here they were all black and beige and blue—no reds, no mauves, no pinks nor yellows, nothing but a dull world.

Duties on personal baggage at the New York Customs House are less and show that the Poirets and others must be shy something like \$750,000 which escaped the shopkeepers over there.

Mrs. Oliver Harriman, New York society leader, when asked to comment on the situation, said, "I think some debunking of the Parisian dressmakers would not do any harm." She believes that instead of the American woman losing her prestige in the world of fashion it may perhaps mean Paris is in danger of losing its place as the center of fashion. We feel quite sure that American women can take care of themselves in such controversies.

A Mayfair photographer in London remarks, "If some of my customers retain their photographs for their grandchildren, the poor descendants will find they had a different looking grandmother every few months. Eyes are altered from month to month, mouths are dyed into different shapes, noses are altered by the tricks of color, and their figures are recast through the skill of Paris modistes."

Elizabeth Robins Pennell, widow of the picturesque Joseph Pennell, whose fiery comments on art and art movements used to attract wide attention, sees fashion in the artistic sense. "There is small comfort for the modern woman in her one-piece gown, if her lines and curves are not built that way."

It was Poiret who said, "Why dress both legs alike?" and Deauville had an outburst of contrasting stockings. Our own Thoreau at Walden Proud commented, "Ladies are in haste to dress as though it were cold or as if it were warm, though it may not be so, merely to display a new dress."

The photographer is, of course, vitally interested in fashions. As fashions change, pictures go out of fashion also, and new pictures are required. We can capitalize this two ways—by our recommendations for poses where fashion does not enter, heads and shoulders with drapery effects, or by appealing to the vanity of those whose pictures are desired in part because of the new dress included in the picture.

Of course, we photographers have fashions in lightings, lens effects and mountings, which are sometimes worked to death. We are reminded of fashions in lighting by a clipping which turned up from out in Illinois. The editor's mind here may have been diverted temporarily like the Iowa compositor on the Ft. Dodge *Messenger* when giving the road and weather conditions of this prosperous state. "Des Moines and Keokuk both reported, Good, cloudy; Burlington, Good, part cloudy; Ottumwa, oGod, cloudy!" Or perhaps Ft. Dodge is picking on Ottumwa!

And here is what the Griggsville (Ill.)



GEO. T. BEAN
NEW BRITAIN, CONN.

Independent Press had to say about local photography:

"Our attention was attracted a few days ago to a photo in the display window of Northup's Studio that is truly a work of art. It is an interior picture of Mrs. Northup taken in her home, sunlight and electric lights being used in combination with the splendid effect of work done under a studio skylight. This sort of work is becoming more and more popular in the larger cities, and Mr. Northup seems to know how it is done. It is a beautiful piece of work."

* Hoover's Report

Secretary Hoover's report to the President is now a matter of public record. He calls attention to the national economic machine functioning properly. Vigorous competition for foreign trade is in sight, but proper attention to this phase will come and Mr. Hoover does not fear that American business will fail to take care of itself.

"Extraordinary increase in the production of American Industry had most to do with the corresponding advance in the standards of living." These are significant words of the Secretary of Commerce. Prosperity and productivity are inseparably bound together. Reducing productivity is an economic blind alley.

From 1899 to 1925, agricultural products, increased 47 per cent; mining, 248 per cent; manufactures, 178 per cent, and railway service doubled. The population increase is but 55 per cent in the same period. By allowing the individual to labor to better advantage, and to produce in greater volume, the machine has created greater individual wealth.

In our particular field, photography has become more and more simplified by labor-saving devices which liberate time for constructive thinking and planning. The artificial light studio makes the picture-taking day longer, and the modern printing papers have cut the handicap of dependence on weather conditions. The tank-developing conditions release us from the drudgery of the dark-

room, and in many other ways the burden of the photographer has been lightened.

These changes have come upon us step by step, so that the contrast between old and new conditions is not realized until we look back on the picture as a whole. This is a danger that in the routine tasks we get into a rut and overlook the development of new business without which we are sure to stagnate.

The photographer's task in the future is to sell photography in the abstract, to find new uses for photography in the world's economy, and to create a desire for better photographs.

*

Count One for the Humming Bird

He is just a jolly little humming bird, but he has the Air Ministry of Great Britain beat to a frazzle, and this is the story:

Getting aloft safely, and landing from the air without damage is a big problem in aerial navigation. A runway must be provided for the getaway, and ample space, nice and level, for rolling along to a full stop on landing. If a pilot is forced to make a landing under unfavorable circumstances, he is likely to crash into trees, rocks or buildings. Similarly, in trying to gain the upper air, he must have a lot of elbow room, or he is tied to the ground.

The name helicopter has been given to a machine, as yet not perfected, that can be made to rise vertically or descend vertically from or to a very limited area.

In puzzling over the problem, a British designer of planes hit on the idea of grabbing the trick of the humming bird, who can poise his body perfectly still on rapidly beating wings while taking his bracer from a flower. "Happy thought," thinks the designer, and so he gets a rapid action motion picture machine, the fastest one to be had, and sneaks up on the hummer. The string of pictures is duly ground out, but, alas! on developing the hummer's wings show only a blur, for the camera is not fast enough. The inventor is looking for a superfast camera and another hummer.



MISS I. DEAL TALKS ON SEMI-COMMERCIAL PHOTOGRAPHY

It is wonderfully interesting to watch the changes that the passing years—even months—make in the photographers' attitude toward the Semi-Commercial field. At first neither commercial nor portrait man felt qualified to branch out into it. Some few did, and lighted the way for hundreds of others who are now developing into first rate Semi-Commercial men.

Business men and advertising agencies actually had to plead with photographers to get them to do this work at first. Far from being created by the photographers, the demand for this illustrative advertising photography was a natural outgrowth of advertising conditions; and far from being carefully fostered by our profession, it was viewed with some trepidation and even dismay.

Many a photographer, if he is entirely honest with us, will admit that he turned down more than one offer of this kind because he did not know what to charge nor whether he could do the work, etc. We look askance at the unfamiliar, even though we know in our hearts that no one ever achieved startling success by following in another's footsteps.

Any business based on a genuine demand is a healthy business, and no one can deny that today there is constantly increasing demand for this type of work. Naturally it is more conspicuous in certain localities noted as advertising centers for the world, than in smaller, quieter communities, but as competition forces even the small local merchant to advertise more largely and convincingly than ever before, he steps up and demands that same type of work on a smaller scale from the smaller town photographer.

Furthermore, there is always the possi-

bility of getting in touch with national advertisers and big advertising agencies by mail. How this phase of the game is increasing! Get on the band wagon now while the game is young and make a reputation for yourself that will mean a steady profitable business to you five years from now.

We come back to this Semi-Commercial proposition, which is never out of our photographic thought, because of a recent letter from one of our subscribers. She writes:

Dear Sir:—I have been very much interested in the articles in your magazine in "The Receptionist" column—on Semi-Commercial advertising, and I am wondering if you would give me a little information. I am at the point now where I am trying out some negatives for this work. But I am stumped on the sales letter. Perhaps you could give me a suggestion as to the kind of a sales letter that would be most appealing.

Also, would it be wise to submit a squeegee print as well as one in color or is the squeegee print sufficient? Should a slogan go with the print—that is, printed on the photograph?

Now, about the sales letter. I'm not sure just the kind to write. Business has been so dull down our way. I'm looking for results from the Advertising Campaign, but in the meantime I want to try out this Semi-Commercial work. I will appreciate any information you can give me.

Yours very truly, South Carolina.

Here's a letter that shows that the writer really means business. Good for you, South Carolina. It will be a pleasure to try to figure out with you just the best way to go at this, and we venture to say that you won't want to give it up even when the advertising campaign shall have boomed the regular portrait and commercial work.

Squeegees are the usual samples sent, and in 8x10 size, which lends itself best to reproduction. It is not necessary to include a colored print, but in some instances it may be a very wise policy. Colored prints are so very attractive, and if you are mailing samples to a firm which you know uses colored work, we would certainly suggest that you submit samples in colors; though not all of them should be colored, for there is a wider range of use for the black and white squeegee.

If you are suggesting the use of photographs for window display purposes—either for lithographic reproduction or for use direct—you will send colored prints. Not long ago our eye was caught by a huge lithographic reproduction of a dog. He was a police dog, and the photograph was an appealing one—though not more so than the pictures most of us have taken of our pets. The coloring was none too well done, either,

but the effect of the whole, in almost life size, was very good. You could tell that the picture was much enlarged, though naturally this is far more apparent to our trained photographic eye than to the average gaze which takes in little other than the general color, the faithful doggish eyes and the pink tongue, half out.

This dog was an ad for some kind of mange cure. There is no reason why photographs of our animals—we have all taken <code>some</code>—should not be used to advertise dog soap, flea powder, or what not. Many of the negatives now stored and useless on our negative shelves could be used for Semi-Commercial work. It is not the elaborate photograph that is wanted. One with simple appeal and if possible, beauty, is the favorite. Pretty girls are always at a premium for ads, calendars, magazine illustrations and covers, etc.

Many prints can be used as samples for widely varied lines. A wistful child, for instance, can be desolate "because Daddy didn't take out insurance" or "hungry for that good oatmeal bread!" or "tired from school—she needs Nervine"—and so on ad



MEETING OF THE CHICAGO COMMERCIAL PHOTOGRAPHERS

infinitum. This answers in part one of South Carolina's questions—the one in regard to captions. Captions are invaluable aids in submitting samples, for it is often a thought as much as a picture that the harassed advertiser needs and he will gladly come to the source where he can get both. The caption or captions, however, that you suggest for a particular sample, should not be written on the print but typed on a separate piece of paper and affixed to it at the bottom. Then if you send the sample out again to a dealer in entirely different merchandise, you can remove one set of suggestions and lightly paste on another!

Be careful how you suggest captions! It will never do to give the prospective customer the impression that you deem him incapable of figuring out his own—no matter how closely this diagnosis may parallel the facts! So type a caption or two—or several—then wind up with a little line something to this effect—"This photograph has countless other uses and interpretations which your greater experience in your own line will instantly detect." That is the thought. It can—and should—be more simply worded in some cases.

Now for the biggest problem—the sales letter. Let us suggest several methods of approach, one right after the other, so that you can watch your own mental reaction as you read and see which strikes you most favorably. That will then be the best basis for your own letter. Suggestions from our readers as to this vital and interesting part of the Semi-Commercial work will be most gladly received and reprinted in these columns.

Sample Letter No. 1

Dear Sir:

Photographs in your advertising save you money.

They tell the story at a glance and save you many expensive lines of type. They are the universal language that every reader understands.

Our photographs have that "certain something"—that appeal that gets your message

across. A few samples are enclosed to show you the high quality and the possibilities for *you*.

Furthermore, our photographs will cost you far less than artists' illustrations. Our prices range from —— to ——, depending upon the size, number of models required, etc. On the back of the enclosed samples are quoted prices for that type of work.

Each individual order receives our undivided attention and we guarantee satisfaction. Place a small initial order and see how invaluable we can become to you.

Very sincerely yours,

BLANK STUDIO.

Sample Letter No. 2

Dear Sir:

What we are doing for others—as you can see by the enclosed samples—we desire to do for you.

Give us an idea of the content of your next advertisement—in magazine, newspaper, or mail—and let us submit a photograph to illustrate it. As a means of acquainting you with our work we will do this without charge or guarantee of an order.

We are confident that you will order. The charge will be —— for one negative and —— for each additional one selected. We will submit several.

This introductory offer holds good for this month only. Please return the samples—postage refunded—and let us make up something individual for your needs.

Nothing "sells" your proposition like a photograph—and our photographs are the best. They reproduce perfectly, without loss of detail.

Very truly yours,
Blank Studio.

Sample Letter No. 3

Dear Sir:

What "sells" better than a photograph?

To prove the instant sales appeal of our highly specialized photographs for advertisers, we are enclosing several samples selected with your particular product in mind. One of them will cost you ——; all of them, ——.

This is a wonderfully reasonable rate for illustrative photographs.

These are "stock" photographs, used for other purposes, though not in your city (or your business) and are therefore cheaper than individual work. We will gladly make up distinctive, individual work for you at —— per negative.

Just drop us a few lines as to what you can use, and we will submit appealing photographs that will sell for you far more than any words could do.

We require no deposit and guarantee satisfaction.

Yours truly,
BLANK STUDIO.

Sample Letter No. 4—for Man with Smaller Business

Gentlemen:

Why don't you put more "punch" in your advertising with photographs?

You need them in your window displays, your mail jobs, your newspaper advertising. They will sell for you when all other efforts fail.

We make photographs for men in just your position—business men who know the value of any method that will help to popularize their goods.

Also, our prices are right—and more than right. They are liberal. They are———, etc

Why say more? The enclosed samples speak for us, just as they would speak for you in one of your advertisements.

Please send with your check any samples that you do not accept. Postage refunded.

Yours truly,

BLANK STUDIO.

Sample Letter No. 5—In Case You Have to Send Jewelry Samples to someone in another business—a Florist, for example.

Dear Sir:

Yoù can see by the enclosed samples how we are putting human interest into jewelers'

advertisements. We can do the same for you in your business.

Nothing "sells" like a photograph—particularly a photograph of ours, for we give each one all sorts of thought and care. It must express *you*.

It is beautiful, accurate, and appealing. And each negative costs you only ———. Why not see what we can do? You'll never make a better investment!

Furthermore, we agree to SATISFY you before you owe us one cent.

Very truly yours,
BLANK STUDIO.

We submit these samples with all the sincere desire in the world to be helpful, but at the same time we realize their imperfections. To write a genuinely clever sales letter requires years of experience and practice in that particular line. The very best plan, South Ca'lina, is to go to a good advertising agency, whose business it is to concoct inspiring letters, and pay them to get you out a series of, say four letters.

Of course, that will cost something, but it is well worth it if it helps to bring results. Every man knows his own job best and is sometimes too hasty if he undertakes, without training, the other fellow's.

Witness the story of the skipper and the engineer.

On a certain boat the skipper and the chief engineer were always wrangling. Each claimed that his own job was vital and difficult, while the other man's was trivial and easy. So one day, to settle the matter, they changed places. The skipper plunged down into the engine room. The engineer bounded up on to the bridge.

An hour went by. Then the skipper came on deck again, wiping his black face distractedly with a handful of oily waste.

"I can't make her go!" he shouted to the engineer.

"No, of course you can't," the engineer shouted back, "she's aground."

Fortunately, even though our letters are not anything to brag about, your samples will do a great deal to put your proposition across. If you are just trying out a few letters to see if the idea can be put in motion successfully, it may not pay to have expert service on compiling letters. A simple, sincere statement of the facts is as good as any "peppy" letter, and often better. The samples, enclosed or sent separately, will do the rest.

One more point—you will notice that we left the prices blank. Different sections, different conditions require different price ranges, as we have stated in this column before. Don't jeopardize your future success by killing your opportunities in the outset by demanding too much money.

You are in a new game and it is better to work up and *prove* your worth than to demand too much—more than you can demonstrate. For instance, a man may be perfectly willing to buy your negatives at twenty-five dollars, and you would gain experience as well as a reasonable profit by making them for him at that, but if you were to charge fifty, he would pass you by, because he could, for that price, get work

from someone better known. You have to pay for your experience in any new line, and build up a reputation on a solid foundation, no matter what your reputation in your regular line may be.

You may be quite right in assuming that your work is worth \$100 a negative, but it is cold comfort to know it is worth it if you can't get it! You are in the same boat with the colored woman whose husband had been ill for some time.

"Well, Mrs. Johnsing," announced the colored physician, after taking her husband's temperature, "Ah has knocked de fever outen him. Dat's one good thing."

"Sho' nuff!" was the excited reply. "Does dat mean he's gwine to git well den?"

"No," replied the doctor, "deys no hope fo' him; but you has de satisfaction ob knowin' dat he died cured."

It is little satisfaction to us merely to feel that we are justified in holding out for high prices. Even if we get them in the very long run, by that time we may be too old to make the work.



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"Meat" for Photographers?

C. H. CLAUDY

If there is any trade or profession further removed from that of the photographer than the selling of meat, I don't know what it could be. Yet a conversation with a dealer in roasts and steaks is so applicable to some of the problems of photographers that I make it the subject of this talk.

Friend wife not being very well, I went to market with a basket on my arm, a list in my hand and perplexity in my heart. What I don't know about choosing a roast of beef or selecting tender celery would fill several issues of the Bulletin of Photography, and even then wouldn't take it all in! But I had detailed instructions as to where to go and whom to see, and determined to bring home such supplies as would make the partner of my joys and sorrows understand that I am a greatly undervalued citizen in my home!

I bought my roast, first prodding it wisely with an exploratory finger as I have seen *her* do. Then I talked a bit with the meat man, who had just moved his stall in the market from one location to another.

"Sure, I like it fine!" he assured me. "It costs me thirty dollars a month more than the old stand, but it's on a wide and principal aisle. Every one who comes in or goes out the main door has to pass this stand. The result is that I have had more trade since I have been in this place than I ever had in the same time in the old one. When I first came into the market, I thought the thing to do was to save as much on rent as I could. Now I think I ought to spend as much on rent as I can, because the more I spend, the more people see my meats, and the more I sell. I've paid a dollar a day more here than there, and averaged seven dollars a day better profits here than there!

"But that isn't all of it. It's just like getting a new home to live in. I have more ambition. I want things fixed up better. I have spent quite a little money making this stand attractive. I could have done so on

the old stand, but I never did. I don't know why—it was just a sort of standpattiness, I guess. I'd been there so long; I had always had things just as they always were, and so, I suppose, I thought they always had to be just that way.

"But when I got in this new stand, things were different. I saw with new eyes. What suited me before didn't suit me here. I have completely equipped myself here with new tools, furnishings, refrigerator of the latest electric type, and all that. It cost me some money, but at the rate I am going now I'll have it all paid for in less than six months.

"All this has worked a sort of miracle in me. I feel differently. I work harder. I have a new outlook on my trade. I am more eager and anxious to please. I realize now that I was in a rut in the old stand, and this new one, with its new opportunities, has shaken me out of it, and made me see my job in a new light. That's really more to me than the extra money I am making, but I didn't know I was going to get it when I moved."

He's a meat dealer, and you are a photographer, but the same principles underlie your common human nature. Now I am not suggesting that you move to get out of a rut, because there are other, less drastic and just as effective ways of getting out of a rut which are neither so expensive nor so difficult as moving. But it does seem as if there was a lot of food for thought in what the meat man had to say about the better stand, the increased rent and the greatly increased business.

Translate his situation into terms of your own. If you pay one hundred dollars a month rent and do ten thousand dollars business, and can change to two hundred dollars a month rent and can do fifteen thousand dollars in business, what sort of a mistake are you making to stay where you are? Transients will only patronize a down-

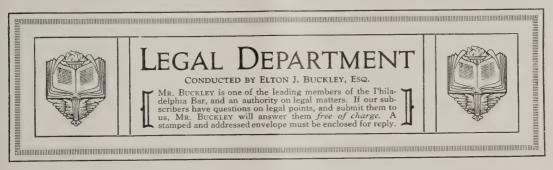
town studio; even old customers will not greatly put themselves out, except in very exceptional cases, to follow a good photographer into an inconvenient location. If the town has moved on and left you, if less people pass your door than formerly, if the growth of your city has made the business center elsewhere than where you are, it may be that a move is the very best thing you can contemplate to make the old bank account bigger by far at this time next year than it is this year.

What the meat man has to say about getting in a rut applies to us all. We do get in ruts, and often it takes an explosion or a

fire or a move to shake us out of it. If that's what it takes, a move is worth while, no matter what it costs, because being in a rut is the hardest of all handicaps for any business man to overcome. If I thought I was in a rut and could get out of it with a move, I'd move twice to make sure!

You are counting up your gains and losses for the year; it's the season for good resolutions. Think over my meat man, and perhaps in his simple philosophy may be the answer.

P. S.: She said the roast was not tough. She said I was a good marketer! And I got this story out of it, too!



What to Do With a Stock of Merchandise After a Fire Without Losing the Insurance

Quite a number of times in the course of my legal experience, I have been consulted by clients who have had a fire, as to how long afterwards they were obliged to let the burned and half-burned goods remain on the premises before they cleaned them up and disposed of them. The average insurance policy requires that after a fire notice be given to the insurance company so that it may examine the premises and the goods and appraise them, with a view to exercising several options which it has under the policy, and the average owner of a stock of goods damaged by fire is afraid to dispose of them until the insurance company says he may, for fear he may forfeit the insurance. And insurance companies are not usually very prompt about such things, hoping no doubt that the insured will move precipitately in some way so as to give them an advantage.

I have before me the report of a case which throws a little light on this question.

A retailer named Berman, who held fire insurance in the Home Insurance Company of New York, had a fire which badly damaged his retail stock. Some of it was ruined, and some injured but still salable at a price. The fire occurred February 26th, and notice was promptly given the company. The fire left the stock in bad shape to continue doing business with, and Berman was after the insurance company to give him some action.

The policy required that Berman give immediate notice of the fire, which he did, separate the damaged and the undamaged property from that totally destroyed, care for it and supply an inventory and proof of loss within sixty days. Berman supplied all this on March 22nd.

The company's moves occurred thus:—

1—On the morning after the fire the company sent an agent to look over the situation. He told Berman to separate the worthless from the merely damaged and store the latter somewhere away from the building. This was done. He also told Berman to care for certain property which had been damaged by water and freezing weather, and this was done.

2—Two weeks later the company sent another agent, but he declined to look at the property which had been stored or to appraise it.

3—On March 5th two of defendant's other agents visited the scene of the fire and inspected the damaged goods and arranged for an inventory.

4—On March 11th an inventory was made for the company.

5—One month and three days after the fire the company ordered Berman to clean out everything in the store.

You can imagine the state of mind in which all this delay would plunge a merchant desperately trying to hold his business together, and about April 1st he dumped the stuff that had been ruined into the river, got the partly damaged goods together and inaugurated a fire sale which lasted from April 3rd to July. The company knew of this sale and did not formally disapprove of anything that had been done. No effort was made to settle on any basis.

Finally Berman had to sue to get his insurance money. The company's only defense was that he had not, in accordance with the policy, given it reasonable opportunity to examine the goods remaining after the fire or opportunity to demand an appraisal, or, after the appraisal to exercise the option given it by the policy to take over the merchandise which remained.

I am glad to report that the company lost the case both in the trial court and the appeal court. The following quotation from the decision of the Appeal Court will be instructive:—

So far as appears, plaintiff (Ber-

man) tried to comply with his policy and to afford defendant (the insurance company) ample opportunity to become familiar with the situation in all its Plaintiff and his wife both testified that at no time was any information asked for which was not furnished; if they were unable to furnish papers, they explained why, some of their papers having been destroyed in the fire itself. They submitted an annual inventory of goods costing \$18,920., on hand February 1st, with original invoices of purchases made between that date and the fire, together with their bank deposit book showing the deposits of the proceeds of sales in the course of business, between those dates, together with an inventory made after the fire, and oral evidence concerning the amount of the loss. Their inventory of goods remaining after the fire was \$5,501.

Plaintiff was not obliged to care for the property and hold it subject to defendant's examination indefinitely. The place in which some of the property was stored did not belong to the plaintiff. He was required to clean out the debris in the store more than a month after the fire. It is not difficult to understand that the jury concluded that defendant had more than reasonable opportunity to get the information it needed by the various persons who came from time to time apparently for that purpose.

The spirit of this opinion is that an insurance company cannot keep the owner of a half-burned stock of merchandise dangling in the midst of his mess indefinitely while his business dies on its feet, but it must use proper diligence. All it is entitled to is reasonable opportunity to examine and appraise, and to take over if it wants to, and if the owner of the stock gives it that he can do what he likes with his stuff afterward.

(Copyright, Elton J. Buckley, Esq., Philadelphia, Pa.)

Build Business with a Photographic Show

FRANK H. WILLIAMS

It should help every photographer in a city to get more business if all the photographers would get together and stage a photographic show during some certain week, which would be put on with such a flourish and so effectively that it would arouse much interest and attention from the people in the territory. Such a show could be put on without much difficulty and the individual photographer could cash in on it quite extensively with very little difficulty.

The first step in putting on such a show would be to get all the photographers together at a meeting at which the details would be worked out. Perhaps only one meeting would be quite sufficient to arrange the entire affair; perhaps more meetings would be needed, if the show was made quite elaborate. At the first meeting, the date for the show could be arranged, each photographer could come in with a \$5 or \$10 or larger subscription for the purpose of coöperatively advertising the event in the local newspapers, and a list could be made of all the leading downtown retail stores and business houses which would help the proposition along by displaying work of the photographers in their show windows.

The show, it should be stated, could be staged in the windows of the downtown stores and these stores would, undoubtedly, be perfectly willing to coöperate in the proposition by giving some of their window space to the exhibitions, because they would realize that the display of the pictures would make more folks stop and look at the windows and thus make the windows more effective in selling the goods the stores were showing.

After making the list of stores, the photographers could find out approximately how many distinct exhibits would be necessary in order to get displays into all the stores. And a committee might be named to interview the stores and get the exhibits in the windows.

Each photographer coöperating in the event should be represented in each exhibit. For instance, if ten photographers were coöperating in putting on the exhibit, then each of the displays should have something from each of the ten photographers.

The individual displays could be made as elaborate or simple as desired, provided the individual photographers didn't take up too much space in the windows with their individual displays. The photographers might elaborately mount their pictures or they might simply display individual photos.

With each individual display there should, of course, be the name of the exhibiting photographer. And in each show window there should be a large placard, stating that the display was made possible through the coöperation of the store, for which coöperation the exhibiting photographers extended their heartfelt thanks to the establishment.

If possible, it would be a good plan to get different photos into the exhibits during the course of the week, as this would make the exhibits much more newsy and attractive during the latter part of the week to the people who had already seen the pictures. Or, if the photographers desired to do so, they could limit the display to only three or four days and thus concentrate a lot of attention to the pictures in a short length of time.

The cooperative advertising used by the photographers in the local papers for the event should appear a day or so before the start of the week, and should give the names and addresses of the cooperating photographers and the names and addresses of the stores in which the exhibits are to be displayed. And, of course, the thanks of the photographers should be extended to these stores for their kindness in making the exhibits possible.

The fact of the photographers using this kind of advertising would help to make the stores give window space for the exhibit, as

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it would make them see that they would profit considerably by the affair.

Of course, it would be to the advantage of the exhibiting photographers to display the most interesting, attractive photos possible, as this would not only make the exhibits as a whole more attractive, but also as this would help them individually in making deeper impressions on the public and in thus getting more business.

In addition to this display during the week in the windows of downtown stores, it would be a splendid thing for the photographers to stage special events in their studios at the same time.

The more interesting and attractive the events are that are staged by the photographers in their studios, the more folks the photographers would get into the studios and the more business they would do.

And among the special events that might be staged, could be special exhibits of various kinds of old-time photos and of modern work done by the studios. For instance, there could be a display of samples of the very first work ever turned out by the photographer. This would be of great interest to the average person, because it would give the chance for comparing old-time photography with present-day photography.

Again, there could be a display of soft focus photography, which is new to many people. And in connection with this display the photographer could explain all about the process and could also tell about other work of various kinds that he is doing.

Also, for the week the photographers individually might offer special inducements to people to have their pictures taken—these inducements being determined upon by the individual photographers without any reference to what the other photographers who were coöperating in the event, were doing.

At this time it would be a very splendid thing for the photographer to refurnish his studio, or repaint it, or change the furniture around, or in some way to make the studio look new, fresh and inviting. New draperies might be hung, for one thing, or the walls might be freshly tinted or papered. And if the photographer did freshen up his studio, he would have a splendid talking point in inducing folks to visit it during the week.

It would be a good plan for the photographer to add some sort of equipment during the week and to urge folks to come to the studio and have their pictures taken with the use of this equipment while it is new. For instance, the photographer might buy a new lens and he might run some newspaper advertising describing this lens and telling about the beautiful effects secured through its use. And then he might urge folks to come to the studio and be among the first to get the splendid sort of pictures turned out by the lens.

There is always a considerable number of people who are anxious to get in on anvthing that is new and novel while it is still fresh, and so this sort of advertising would have a distinct appeal to many people and would be of real help to the photographer in getting more business.

Finally, during the week, the individual photographers could make a special drive for more business by means of 'phone calls, personal calls and letters, and the fact of the week being held would give the photographers the best sort of an excuse for making such drives for business.

People are always interested in shows and they are always interested in pictures.

So cash in on this fact, photographers, by staging cooperative photographic shows in your city along the lines suggested in this article with such changes and additions as seem best in order to meet your local conditions.

Teacher: "Jimmy, tell us about the Mongolian

Jimmy: "I wasn't there; I went to the basketball game."

"Say, pa."
"Well, my son."

"I took a walk through the cemetery today and read the inscriptions on the tombstones."
"Well, what about it?"

"Where are all the wicked people buried?"

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The Speed of Light

The speed of light per second is a figure of enormous magnitude, 186,300 feet. More remarkable is the fact that the more refined become the measuring tools and methods in various sciences concerning radiant energy, the more their figures converge towards the value above given.

It seems probable that electric waves, light rays and heat rays are simply similar radiant energy of various wave lengths and these have different properties according to their particular wave lengths. While the eye can recognize light of a limited range of colors, the body tells variations in heat, and the radio set corresponds to an electric perceptor or eye which by suitable apparatus transforms the electric vibrations to sound within the range of the ear. Sound itself is a vibration of a different class than light, a local type of vibration dependent on air to convey it to our ears, while light goes through a vacuum.

Dr. A. A. Michelson, of the University of Chicago, will recheck again the measure of light speed at Pasadena, Cal. To refine these measurements he will take advantage of the most accurate survey of terrestrial distance that has ever been made, a line between Mt. Wilson and Mt. San Antonio. The Coast and Geodetic Survey gives the distance as 116,094 feet, with a probable error of one-third inch. The measurements were made by Capt. C. L. Garner by triangulation, and a similar survey gives another line connecting Mt. Wilson and Mt. San Jacinto.

These land surveys were made to give the scientists exact base lines from which to work. Revolving mirrors have been placed on these mountains which enable an interrupted light beam to be observed from which the measurements and calculations proceed.

With such speeds it is obvious that photography, in short range work, makes pictures

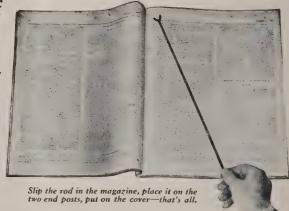
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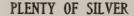
of objects as they are. But when we look at the moon we see it in the position it was one and a third seconds previously, and with the sun, at 92,000,000 miles, the light must actually take 8 minutes to come to us, and at sunset we actually see the sun's delayed image eight minutes after it has really gone below the line of sight.

It is assumed by many that there is total darkness thirty miles up in the air, due to practical absence of gas or water. There being no particles to reflect light or gases to vibrate, the light waves pass without absorption or reflection, and sound cannot be propagated.

It is on Mt. Wilson that the world's largest telescope is located. This enormous reflecting device has a mirror many feet in diameter with necessary mountings, a long step from Galileo and his two spectacle lenses at the ends of a lead pipe!

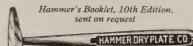
These speed measurements, due to the refined methods and apparatus to be available at Mt. Wilson, make it possible to go on further and apply the calculations with reasonable accuracy to the calculation of the distance of other heavenly bodies. more the measurements on speed of propagation of radiant energy are refined, the closer comes the figure of one kind to the others, one of the strongest proofs that could be adduced that they are but variations of one general type.

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That photographer is a poor salesman, someone has said, who does not push his highest priced work, trying to step up the value of the order to the highest possible mark.

There is some truth in that statement, but it should be subject to modification at times.

We have seen a patron enter a studio all set to have his picture taken and to order a dozen moderate priced prints. And then we have seen the photographer set out to interest him in something better, something large and elaborate, worth two or three times as much. And as the patron's appreciation of the cheapness of the inferior work grew upon him along with the realization of how much better it would be to get the best, he

ceased to be satisfied with his original choice, and not having the money for the better pictures, he decided to wait until later.

You know what happens when a man decides that he will wait and have his picture taken another day. He may or he may not get keyed up to the sticking point again. He may or he may not come back to the same studio.

It would seem that despite the advantage of getting an order for high-priced work, it may be better at times to make sure of getting an order at all, rather than take a chance of getting no order by converting the patron to the higher quality idea.

Good salesmanship is, in part, knowing when to push for the big job and when to accept what is offered and let it go at that.

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The Revival of the Portrait Album

Probably most photographers would agree that the revival of the portrait album would be a good thing, and lead to an increased demand for portraits. The difficulty of storing photographs on large mounts, in booklet form, etc., is a very real one. "You can't frame them all." "If you put them about on easels, they often curl, and, in any case, they soon get soiled." "If you store them in a box, it gets put away and forgotten, or if you bring it out and pass them round, the mounts and folders soon get tumbled and messy." One great reason for the popularity of the postcard portrait (quite apart from the price) is the ease with which it can be stored or made use of. Albums for these have always been available; quite a number can be carried in a pocket-wallet, and they can be used for covering large screens and other things.

The reason why the album was possible in the old days was because at that time there were two standard sizes of photographs (the cabinet and the C. de V.) which could be obtained wherever a photographer was to be found.

If the portrait album is to be revived, there must again be two standard sizes of portraits which may be obtained everywhere. Of course, I do not mean that all fancy sizes should be scrapped, but that there should be two standard sizes, which any photographer can supply without difficulty, if asked to do so, even if he is not already supplying it as one of his regular lines.

I will now outline a plan by which I think this might be accomplished, if the idea were taken up by some large firm of manufacturers or dealers. For the purpose of this article, I will call the album "The Sunray Portrait Album," and will suppose the sizes decided on are 5×8 , and 4×6 . Probably the latter is too large, but I mention 6 inches, as that would prevent postcards being used for the album.

The Sunray album should be of good quality, and in good taste. The leaves should be of a surface and a tint which would suit, and exhibit to the best advantage, prints by the modern processes. Prob-

ably the old method of inserting photographs, by a slit beneath the opening, cannot be improved upon; if neatly made, the slit is not unsightly. On the last page of the album there should be a neat imprint, "Many photographers are now supplying the Sunray Portraits, but *any* photographer will supply photographs suitable for this Album if told that the prints require to be mounted on thin board, and cut exactly 5×8 or 4×6 ."

The special mounts need be only fairly stiff board. On the back of each should be an imprint, "This photograph is suitable for the Sunray Por-

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

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trait Album." These mounts, when placed in a folder, would be a good regular line for any studio. Every one sent out would be an advertisement for the album, and every album sold would create a demand for the portraits.

The idea might be laid before photographers, giving the price for a sample album and supply of mounts, and suggesting an advance order be sent, so that the albums could be sent as soon as ready. A photographer would not risk much by ordering one or two; even if there were no sales, the albums would be of use in the reception room. A list might be compiled of the photographers sending advance orders, and a leaflet enclosed with each album, saying, "The following firms are already supplying Sunray Portraits, but any photographer will supply suitable photographs if asked to do so."

If the albums were ready for the beginning of November, window posters might be sent with them, pointing out what excellent Christmas gifts they would make.

The main points are:-

That the album should be a really good pro-

That the albums and mounts should advertise each other;

That the public should be well impressed with the fact that any photographer will supply suitable portraits, if asked to do so, and, after one or two inquiries, most photographers would stock the special mounts.—Ernest Jones in The British Journal of Photography.

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W. T. Oxley, of Fergus Falls, Minn., has opened a studio in Evansville, Minn.

Mr. and Mrs. W. R. Drummond, McGehee, Ark., are now occupying their new studio in the Willoughby-Freidman Building.

Mrs. Sydna Carter, of Pilot Point, Texas, has purchased the former Havis Studio, and has assumed charge of the business.

The Peasley Photographic Studio of Medford, Ore., recently underwent considerable renovation and is now ready for occupancy.

A new studio, in Crosbyton, Texas, is being built by Robertson and Rogers, of Breckenridge, and from all accounts it will be most complete.

Edwin C. Arnold, of Oxnard, Calif., and for eight years the leading photographer, has sold his studio to Theodore E. Rolf, formerly of New York.

Harry Palmer. formerly of Salina, Kans., recently opened a new studio in Halstead, Kans. Halstead hasn't had a photographic studio for quite a number of years, so Mr. Palmer will, no doubt, have a wide field for his activities.

We regret to learn of the death of Howard L. Keeler, for many years a photographer in Mt. Holly, N. J., who passed on November 19th, leaving a widow and four children as well as his father, T. Clifford Keeler, age 81, and a sister.

- - -

A. W. Cron, of Fort Wayne, Ind., widely known throughout the middle west for his expert and artistic work in the taking of babies' and children's pictures, is opening a new studio in the Cal-Wayne Building. Experience and study have made Mr. Cron one of the outstanding baby photographers in the United States.

George W. Eggers, Director of the Worcester Art Museum, addressed the Worcester (Mass.) Photographers' Club at a meeting held in the Museum on November 15th. The topic which Mr. Eggers chose was that of the paintings of Rembrandt and other old masters, dwelling mostly on the lighting effects and positions. J. Carroll Brown, of Springfield, presided at the meeting.

Thayer, Missouri, has a new studio, H. A. Jones, of that city, having recently opened his studio in the Lee Hunter Building.

Because his business had outgrown the space which he leased a year and a half ago for his photographic studio, Leo Moren, Chillicothe, Mo., has found it necessary to take over the west half of the second floor of the building and add it to the quarters the Moren Studio has been occupying. This additional space has been converted into a most attractive camera room and a work shop for the studio.

The Dozer Studio, on South Sandusky Avenue, Bucyrus, Ohio, owned for the past seven years by Wm. H. Steele, is the only ground floor studio in that city. It is one of the most modern in that section of the state, and has recently been completely redecorated. Mr. Steele has been in the photographic field for the past 18 years, and at one time served as a photographer in the U. S. Army, taking photographs of construction work for histories.

The nucleus of the University of Pittsburgh's new Fine Arts Library has been assembled by Dr. Frederick Mortimer Clapp, Director of the Department. There are complete collections of photographs of the works of the old masters and medieval miniaturists. Eight thousand photographs are representative of all periods of Roman, Italian, Etruscan and Greek sculpture, architecture and painting. Colored photographs of the collections of many foreign cities have been recently added. Dr. Clapp canvassed England, France, Germany and Austria for illustrations of the whole range of the classic art.

Of course it was made in Chicago, where they have the biggest that is: Mayor, hotel, museum 'n everything. The picture is of F. L. Maytag, pioneer washing machine manufacturer, and it was produced by the National Photography and Advertising Company. The news-print of the colossal enlargement shows a pretty girl retoucher upon a stepladder doing her stuff, a palette in one hand, and the original photograph in the other. The proportions of the enlargement are amazing, being ten feet high by nine feet wide. Judging by the size of the lake Mr. Maytag has located his factory alongside of, it may reasonably be concluded that he can't be stumped by orders for the largest washing machines ever.

Journals throughout the country are indebted to W. B. Springfield, Acme News photographer, and his pilot for pictures from the air of the capital of Vermont, wrecked last month by floods from the Swift River. The unexpected is forever turning up, the impossible happens if one bides his time. That stately Montpelier could ever be drowned, must have been, to the oldest inhabitant, a thing as utterly unthinkable as "Darius Green's Flying Machine," but the flood did come, Montpelier was drowned, and along came a man in a flying machine to take pictures of the damage!

Winter means cold solutions and strong stock solutions, carrying hydrochinone, may precipitate the chemical. The remedy is to make the solution more dilute. It is well to remember that cold hydrochinone developers get very sluggish and at 50° temperature go on a strike and will not develop at all. In a metol-hydrochinone combination, the hydrochinone element fails to work and the metol only is active. The results vary in effect and care should be taken to develop at a temperature around 65°. With paper developers, cold solutions give effects like old developers or those with too much carbonate in the developer.

Mr. and Mrs. Ash, of Kingman, Kans., have taken a long lease on a new studio in the Eggleston Building, which is said to be one of the finest studios in the state. The visitor enters the suite through a large reception room which is beautifully decorated. Back of this room is the finishing room on one side, the print room in the center, and a suite of small rooms on the north side composed of two dressing rooms, one for men, and one for women. The large camera room takes up the rear of the building with a smaller finishing room at one side. Mr. and Mrs. Ash opened their first studio in Kingman in 1915, and since then have built up a splendid clientele.

One hundred and forty-one years ago, Mechain, a French astronomer, spotted a tramp luminosity loafing along through the constellation of Pegasus. All the permanent residents in that ward were pretty well-known, but this wanderer was not registered. Star-gazers kept tabs on him, but it was not till thirty years later that a German astronomer, Encke, found and published that the prowler was a comet, and that it was periodic. Every three and a third years it comes in sight, whisks around the sun at tremendous speed, and is off again into the great dark, to be gone for another forty months. Sharps, at the Yerkes Observatory, near Chicago, has just photographed the comet when he was nearest to the sun, and brightest. The significance attached to the appearance of this celestial body a few seconds ahead of time is said by astrologers, who can read the portents of the heavens like a book, to mean that Nick Longworth is going to have the time of his young life from December fifth on!

HOLLISTON PHOTO-CLOTH

The adhesive cloth for backing photographs, photostat prints and blue prints.



1. HOLLISTON PHOTO-CLOTH

White

The standard fabric with one side adhesive for all general backing.

2. HOLLISTON PHOTO-CLOTH

In Colors

In addition to the standard white fabric, two new colors, Navy Blue and Quaker Grey, are now available. As these shades do not soil easily they will become popular immediately for use on prints that are used in salesmen's sample books, catalogs, portfolios and albums and for photographs which are subjected to constant use.

3. HOLLISTON PHOTO-CLOTH

Adhesive Both Sides

For the first time a backing cloth with both sides adhesive is available to the photographic trade. Commercial photographers, photostat printers and blue printers will quickly appreciate the economy, speed and convenience to be found in a fabric that mounts two prints back-to-back without the use of adhesives or expensive machinery.

Write for Samples and Prices

Sold by Authorized Holliston Dealers

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Norwood, Massachusetts

Boston New York Chicago St. Louis

"I cannot marry you. Shall I return your letters?"

"No. I shall have to get up some better forms."

Blue prints are not hard to photograph, if you use panchromatic process plates. A deep red filter must be used. It is not feasible to work with a yellow filter on orthochromatic plates or films. The use of the panchromatic emulsions is absolutely necessary.

Developing hangers in tanks and the clips which hold the films, get dirty and should be cleaned thoroughly from time to time. Acetic acid, 26 oz. to one gallon of water, will serve as a soaking bath. Leave them in this bath for one hour, then scrub them in clear water.

Nearly all the studios and professionals in Kansas contributed portraits, landscapes, specials or miniatures in a recent exhibition at the Mulvane Museum in the capital city of the state. The next exhibition at the Mulvane Art Museum will be of selections from the Newhouse Galleries in St. Louis. Each afternoon, during the exhibition, arrangements have been made for two half-hour talks for the Topeka school children. The Topeka Art Guild and the Parent-Teachers associations are taking an active interest in the exhibitions.

One of the ideas of the past, which never came forward into any practical use, was the suggestion of a fast emulsion overlaying a slow emulsion, insulated from each other by a non-actinic layer. You could thus make a negative, develop it, and by manipulation of the double sheet, then print on the lower layer. The negative coating could then be stripped off, like the older types of films, which had stripping emulsions, or the revived stripping papers used today in the photo engraving trades. This process was suggested as a solution of the problem of rush prints at resorts where there is a "While you wait trade." There are, of course, automatic picture taking devices of today, but nearly all of these, like the paper suggested above, give reversed images, with rights and lefts interchanged.

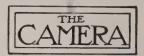
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If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

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Section II . . . Finishing in Monochrome and Color
Appendix . . . Formulas, System in Trade Retouching
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FRANCIS S. CHAMBERS, M.D., Associate Editor

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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XLI

Wednesday, December 28, 1927

No. 1064

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Editorial Notes

Progress Photographs

One large builder in suburban Philadelphia has carried the "progress photograph" to another step, combining utility and advertising as well. The photographer might take the hint with profit and form an alliance of this kind in his own locality.

The progress pictures commence after the plans are approved. They become an integral part of the deed when the ultimate owner takes possession. They give a record step by step of the materials used, the time required to complete the various operations, and the state of the weather day by day during the construction period.

The builder claims that this is a method of guaranteeing good construction. The

owner is enabled to trace directly any imperfection of building that may come up later and to thus assign to any particular subcontractor the task of making it good.

The photography might with profit introduce the slate method of the movie man by which he identifies his scenes. The tools are simple, a slate and a piece of chalk on which the date and other identifications are written so it will be included in the photograph.

There are obvious advantages in choosing a suitable viewpoint, which can be retained throughout the series. This is not always feasible, but the use of too short focus lenses should be avoided as far as possible.

45

Our Friend, the Dog

There are many photographers in the country who like to add to their circle of prospects for negatives. From time to time negatives are made for dog lovers, and the winners of the feline exhibitions often find themselves under the skylight. One photographer on Fifth Avenue is in great demand at horse shows and at the racing stables, this being a very large part of his business.

The average photographer must take business as he finds it, and if you are a lover of dogs, you will probably welcome their visits

to the studio. If you have not had such business in mind, it may be worth investigating. If you detest dogs, the task had better be passed over to someone else. The dog is not so dumb as the adjective implies, and he seems to sense an unfriendly atmosphere in a flash.

Some lines have been added to the literature of the dog that might with profit serve the photographer as new advertising matter. They voice an extension of the sentiment of the late Senator Vest, of Missouri, in his famous eulogy of the dog, and were prompted by a dog whose owner found him in the road, shot through the head.

Sample pictures of dogs, appropriately displayed in the show case, could carry the sentiment in a neatly printed card. It is in the form of an elegy, contributed to a suburban Chicago paper by Charles T. Atkinson, secretary of the Chicago Stock Exchange.

"You reminded us ever of the true meaning of love, faith and loyalty. You taught us how to play and played joyously with us.

"You filled our home with the comfort and happiness of a rare companionship.

"Dog or spirit, you are nobler than the brute who shot and killed you."

*

Lack of Sharpness

Sometimes the lens is blamed unjustly for errors traceable to printing conditions. Such conditions are possible ones and sometimes develop as the apparatus gets more and more worn down with age.

Any method of printing which does not assure perfect contact with the negative is to be condemned on general principles. The margins of the print, where they come up against the marks, are danger spots. Lens test prints should be made without marks to keep away from this error.

Among the causes of poor contact are loose hinges on printing frames, worn or loose felt backing pads, extra heavy masks, catches that are weak. It is hardly fair to make lens test prints on double weight papers, and before condemning any negative,

the experiment should be made of adding a further thickness of backing material.

When a lens test is made, the negative is what you should judge first. We have seen many paper prints used as evidence, neglecting the negative entirely. It should be borne in mind that lens defects are usually concentric with the axis, the exception being when the lens is decentred.

Patches of blurred definition of objects in one plane are tell tales of lack of contact. The fair-minded photographer will check up and see if they occur always at the same point in the negative. They may, however, come from other causes, such as plates which have a slight concavity and from films which are not lying absolutely flat in the holders.

Lenses which are decentred have definition unequal in alternate corners. Lenses become decentred from falls and lens makers have an uncanny way of discovering evidence of these accidents. Sometimes it is a bent flange or a dented front cell rim. The shock is transmitted to the glasses themselves, sometimes cutting them out of alignment or perhaps only creating a mechanical strain on the edges of the glass, which in turn sets up an optical strain or deformation in the members.

It is a bad plan to try to straighten out a dented hood yourself. If the lens works all right, leave it alone until you have a chance to send it back to the factory, where they can easily check it upon the tools from which it was made, and do a perfect job. The strain when released will allow the glasses to assume their normal relative positions. The lenses then go back to their original characteristics.

When a cemented lens falls, it may crack apart, and this condition can usually be corrected by recementing. If a lens chips on the edge, and is properly blackened, it will perform properly when readjusted, since the black place stops relatively but a tiny amount of light.

General lack of sharpness in a test may be due to a focusing screen which is not absolutely flat and somewhat out of register



"PREMIERE DANSEUSE"

MILTON M. BITTER COLLINGSWOOD, N. J.

with the sensitive surface used. Sometimes the plate holder registry varies among individual units. Still another trouble which the lens man detects is the blurring of individual lines, usually horizontal ones. When these lines on objects which our reason tells us must be immobile, are blurred or doubled, it indicates a movement of camera during exposures.

This might come from a shutter which has a rebound, and a test, to be fair, should be from a rigid support. All tripods are not infallible for testing purposes.

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Utilizing Wastes

A rather interesting discovery has been made by Groggens and Scholl, in the Bureau of Chemistry Color Laboratory of the Department of Agriculture. They were investigating a waste product, ortho-dichlor-benzene, which is produced in quantities in other chemical manufacture. The waste has a solvent action on the oxides or bloom on nickel, silver and copper, but has no effect on the metals themselves. Mixed with chalk in the proportion of one to five, it makes an excellent metal polish.

The problem of wastes is the problem of modern industrial chemistry. New and practical uses finally come up for useless materials and things which are rarities in the past become important factors today. There are elements, selenium and tellurium, which have prompted the American Chemical Society to appoint a committee to search for their practical uses. The Welsbach chemicals, thorium cerium, etc., formed the basis of the gas mantle lighting industry, and later became factors in vacuum tubes controlling radio. The non-inflammable gas, helium, which floats our dirigibles; argon, which fills our incandescent bulbs, and neon, which gives our colored sign effects, are other examples of rarer elements put to work.

Some day we may see a replacement of silver as a light sensitive material for our basic photographic records, although we must confess that no startling substitutes have yet been suggested. Great supersensitiveness of emulsions has been promised from time to time, and claims of eight times normal have climbed up to forty times. Hypo remains the practical fixer in spite of its sulphur troubles.

Cellulose, as a basis for prints, is another one of the problems. It has been proposed to use waste flax or cornstalks as a cellulose source. One of the important problems will be the durability of cellulose or paper against oxidation and discoloration, outside of the possible disintegration or fading of the image from contact with the cellulose or any substitute base. The keeping of negatives is a similar problem, even if on so-called inert glass or the more convenient unbreakable film supports.

We have hopes that improvements, due to more advanced knowledge, will gradually solve this problem. If we leave behind a King Tut's tomb of photographic records, it will be of little value if they fall to dust, when future generations get investigative about old mossbacks like ourselves.

35

Broken Hard Rubber Slides

There are plate holders in use in many places that have hard rubber slides. These are brittle and from time to time get broken. Sometimes there is only a simple crack and in other cases a three or four-cornered break where something hits the slide sharply on edge.

Such slides can be repaired with ease. They need nothing more than black lantern slide binding, which is pasted down over the crack or the break. The repair can be made on both sides, and we have seen some that lasted indefinitely. The extra thickness added is immaterial, and does not interfere with the light valve of the holder.

Fibre slides have many advantages. They are, however, subject to roughing up on the corners if dropped or handled roughly and they cannot be splashed with solutions indefinitely.



This department is for our readers and to be of help to them. Questions on advertising will be answered to the best of our ability. Correspondence and suggestions are invited.

Hints on Advertising by Mail

The other day I read a wonderfully concise and accurate line which we would do well to bear in mind when we send out a mail job and the public doesn't form in line at the studio door the next day. It reads:

"Don't expect immediate returns from your advertising. Only weeds grow in a night."

When a big firm sends out a mail promotion, it figures on a certain—and very small—percentage of returns. But over and above this small percentage of immediate results is a much larger percentage of people influenced, who turn into customers later in the year, especially if the effort to interest them is renewed several times. Hence the next line in the article to which I refer:

"Keep on advertising once you've started. Continuous advertising accumulates in value and reduces the initial cost."

Suppose, for example, you decide that you are going into Home Portraiture, and previously you have been known only as a studio man. You see, I am about to take up the matter which the Sphinx turned over to this department several weeks ago. She asked that I plan out with you several possible Home Portraiture letters. The other points concerning going into this field were ably handled in her article on that subject.

Suppose then you are going into this new field and you decide on a small mail promotion to inform people of your widened sphere of activity. Are you going to write one letter, and let it go at that? Not if you are wise. You will probably plan on a series of about four letters at least, in order

to take advantage of the cumulative effect referred to above.

The first letter may net you about two per cent immediate returns. The second at approximately the same cost as the first, probably five per cent. The third should run nearer ten per cent, and the fourth and last can be a less expensive mail job—possibly just a postal—which will, nevertheless, bring in fifteen per cent returns.

These figures are conservative and are based on an average of a great many mail promotions. Of course, other factors enter in. Your copy must be at least average good, and the letters sent at the proper season and at wise intervals. Usually a four-piece mail job, such as we are considering, covers a period of from six weeks to two months. The letters are sent about ten days to two weeks apart.

In considering the first letter, we also determine a general policy for all the letters. I would suggest that it is better to have a small mailing list of prospects that you know are good, than a large, heterogeneous collection of names. Families with children are always the best prospects for this work.

There is another reason why we do not want the list too large. It is far better to have the personal touch in each letter—the prospective customer's name, address and the salutation "My dear Mrs. Edgerton"—than to run a regular obvious form letter starting "Dear Madam."

Inserting the personal touch runs up the cost of our mail, naturally, so we stick to a small, exclusive list. In each of our four pieces of mail we will address Mrs. Edgerton personally. She will thus know that at

least we are not conducting a city-wide canvass, and the appeal to her vanity and sense of importance will work for us.

I do not believe that photographers can afford to send out letters on cheap stationery. Photography is a combination art, profession and business, and there is a certain standing to maintain. So as our next step is the selection of the stock on which our letters are to appear, we do well to keep this in mind. Don't ruin good copy by putting it on a sleazy sheet of paper.

Having determined the mailing list, the paper, the dates, and the intervals at which our letters are to be run, we are ready to concoct the copy.

Here is a point of real value which I can give you—or remind you of—and which will always work for you if you will regard it seriously and carry it out. ALWAYS plan all four of your letters—or whatever number constitutes the series you have decided upon—at the same time, and before the first letter is set up.

Why? Because this step forces you to think out an entire campaign. You will decide what new point or points should appear in each letter, and what points are so important that they should be stressed in all letters. You will be working up to some sort of a definite sales climax in your letters, not sending them out hit or miss and wondering why direct mail advertising doesn't pay better!

Here comes the third quotation—and the last with which I will inflict you today—

"Spasmodic advertising is mere flirtation. You must have 'intentions' when courting advertising."

Letter No. 1

My dear Mrs. Edgerton:

On and after February 1st, I personally, as head of the Stone Studio, will be available for portraits made in the home.

This means that you can obtain, without extra charge, portraits that come up to our exacting high standards of quality, with the additional charm of your own home atmosphere. You will appreciate, as well, the ease and convenience to you and your family of this new plan.

Call Main 4600 for an appointment. I shall be glad to serve you among the first.

Very sincerely yours,

J. J. Stone, The Stone Studio.

Letter No. 2

My dear Mrs. Edgerton:

Every day we are getting more requests for Home Portrait appointments since we started our new Home Portrait department under my personal supervision two weeks ago.

Have you recent portraits of the baby and the other children that really do them justice? In your own home, where they are carefree and unafraid, I can get some delightful things of them.

Our representative will call this week and show you samples of this work. You will instantly see the possibilities for your own kiddies.

Make an appointment now, while you think of it. Call Main 4600. Satisfaction is guaranteed.

Very sincerely yours,
J. J. Stone,
The Stone Studio.

Letter No. 3

My dear Mrs. Edgerton:

Perhaps you are having relatives visit you over the week end. What is easier than to call Main 4600 and arrange to have me come to your home and make some photographs of the happy group that will be lifelong treasures?

The home—where the family group congregates—is the proper setting for group photographs, and I have been remarkably successful with them.

Walk by the corner of Main and Green Streets any day this week and see the special exhibit of photographs made in the homes, that the Stone Studio is showing. Note particularly the natural, charming



Miss Olive MacCracken and some of the 420 Dolls aboard the S. S. *Berengaria*. These dolls were donated by the ship's Athletic Association, and were dressed by the ship's stewardesses. They were photographed by Phil Dion of N. Y. *Sun* on Hammer Press Plate, and will be presented to poor children of England.

group pictures, as well as the fine individual portraits of kiddies and grown-ups.

A half hour of your time, and it is all over—with every article of furniture in your home left as we found it. No disturbances—no trip down town.

And no extra charge. Only a guarantee of a minimum order at \$30—WHEN SAT-ISFIED. We guarantee satisfaction.

Very sincerely yours,
J. J. Stone,
The Stone Studio.

Letter No. 4

My dear Mrs. Edgerton:

In a few weeks our rush season starts, and we are busy constantly with Easter work, early spring brides, and the concluding features of the social season.

In order to urge you to make your Home Portrait appointment before that rush time, when I could not give you so much of my personal time and attention to the lovely things I hope to make for you, we are offering an unusual value.

Our regular \$60 a dozen portraits, so much favored for Home Portrait photographs, will be \$45 a dozen to you, if your appointment is made within the next three weeks.

I will make the negatives myself, as usual, and the work will be our same consistently high quality portraiture, never before obtained at this price.

Call Main 4600 for an appointment.

Very sincerely yours,

J. J. Stone,

The Stone Studio.

Friends, this series is far from perfect and is not offered as a model, though some usable points may be gleaned from it. I offer it rather to show the way it was worked out, whereby you can get up much better letters for yourself.

First, I took a blank sheet of paper and ruled it into four parts, numbering them 1, 2, 3 and 4 to stand for the four letters.

In each section I noted first the points that were to appear in EVERY letter. They

Were the fact that the studio was more Home Portraits now, the 'phone number and a plea to make appointments at Of course, it is taken for granted the at stationery heading carries the studio address, and that each letter bears the date and the prospective customer's name and address.

Then I jotted down the point of *specific* appeal for each letter. In the first one it was "ease and home atmosphere." Naturally the first letter is more of an announcement and carries less sales argument than the succeeding ones.

In the second letter the specific points were "babies" and "representative with samples," also "guarantee."

In the third letter the specific points jotted down were "groups" and "display." Also further stressing of "guarantee."

The last letter—which, as I said before, could just as well be worked up as a card—stresses "special offer."

Thus we have a consistent series with something new in each letter, and yet all the standard information that is needed.

You, in your own studio mail, might make many changes. You might prefer to mention the fact that you require a certain deposit on all Home sittings. You might not care to guarantee satisfaction; though this is wise if, in your town, photographers have come and gone after taking good money for unsatisfactory Home Portrait work.

The shorter you can make your letters and still convey the thoughts clearly, the better. It is an old but effective trick to start a letter with a question. You might do this with one of the series.

Now let's turn our attention to newspaper ads for Home Portraiture. I tried to find some that would be of service to you, but though I looked through hundreds, they were very scarce, and we have not had many sent in for this column.

Ad Number 42 carries an attractive cut of a baby holding up a toy. The cut and heading are good and work in well together. I like the fact that the ad is not jammed. There is little copy and it is well spaced.

CHILD PLAYING WITH TOY

Have Your Kiddies Photographed at Home

Phone 2480-R for Appointment

B. M. LEWELLEN

Home Portrait Photographer

MODERN SERVICE
PRICES REASONABLE

Ad. No. 42

The selection of types is not very good. The studio name is in larger type than the heading, which throws the ad off balance and destroys the appeal of the heading to a large extent.

AN IDEAL CHRISTMAS GIFT

Your Photograph

We take your picture at your own home. Call the Dean Rooming House and make an appointment.

Kohara & Okamoto

Formerly Knicely Studio
COUNCIL BLUFFS, IOWA

Ad. No. 43

Ad Number 43 is nicely worded and spaced for a small ad. It has no particular appeal or sales argument except the very top line—"AN IDEAL CHRISTMAS GIFT"—and this line is not sufficiently prominent to be of much service.

For Photographs

See Drummond at the Kratzer Studio, McGehee, in Concrete Bldg. Picture framing and Kodak work. Also Home Portraits. A post card or telephone call will bring us to your home.

Ad. No. 44

Ad Number 44 is short and abrupt. It may be useful in some localities, but is scarcely the best type of ad for Home Portrait work, which usually appeals to the best people and those who are willing to pay the highest prices. They are ordinarily attracted by ads with a little more finesse.

Photographs Taken In Your Home

Mr. Moffitt of Moffitt's Studio, Portland, Oregon, will be in White Salmon, Saturday, October 3, 1925

> Call 407 for Appointment Saturday, October 3

> > Ad. No. 45

Ad Number 45 is very much better for our purpose. It has equally few words, but they are better chosen, set in a large space, and captioned by a much stronger heading. "Photographs Taken In Your Home" conveys the full meaning of the ad in the heading, whereas the heading of ad Number 44, "for Photographs," is purely introductory.

Evidently this is the ad of a visiting rather than a local photographer. It could be adapted equally well for local advertising.

GABRIEL MOULIN PHOTOGRAPHER

153 Kearny Street

Wiley B. Allen Bldg.

Bridal Parties and Groups Photographed in Your Home. Paintings and Treasured Old Photographs Carefully Reproduced. Lantern Slides and Autochromes Made.

Ad No. 46

Ad Number 46 does the unusual thing by featuring the photographer's name by way

of a heading—and in far the largest type that appears in the ad. This sometimes works out very well. There is no 'phone number given, which would seem to be a mistake. Three entirely different lines of work are suggested in the copy. It might be wiser, if that photographer advertised regularly in that paper, to feature one line of work each time and say a little more about it in the ad, rather than making three suggestions, no one of which is amplified.



Ad Number 47 is a little gem. The heading is clever—"Catch the Children at Play"; and the second paragraph, which amplifies it, is exceedingly well put. Possibly the first paragraph is a little long—too much "talk" before getting to the point. You could perhaps cut it down quite a little and still keep the same effect.

Ad Number 48 is a dignified, exceptionally attractive announcement. You know without being told that it goes into the best homes. Yes, this is a mail insert rather than a newspaper ad, but I include it while we are on this subject of Home Portraiture.

The paper on which the announcement

appears is a good café au lait shade with an invisible stripe running through it (Rob Roy linen laid). It is folded two ways, with nothing on the outside page but the address inside page appears a daintily mounted print of two lovely children—the photographer's

High Orchard Westfield, N. J.

Announcement

Wilfred H. Wolfs is now making appointments for Home Portraiture

Telephone Westfield 330

Ad. No. 48

own, we hear—and on the opposite page the brief announcement you have already read.

The effect of the whole job is splendid. Sepia ink on cream or tan paper is always effective. Remember that in your mail work. A piece of direct mail such as this is splendid as an introduction. It needs to be followed up by a stronger sales letter at an early date.

"Completely Equipped"

C. H. CLAUDY

When I was a small boy (I won't tell how long ago!) my mother sent me, at times, to the store for household supplies. If it was sugar that was wanted, I brought home a paper bag filled from a sugar barrel. If salt, there were five pound sacks, of rough cloth, poorly printed with black ink. Crackers came out of a barrel and were picked up by the grocer's hand and weighed in loose bulk. Little cakes came from big boxes, flour from the barrel, pickles were in a keg, from which they were fished with a wooden spoon—everything was bought "wholesale" in large packages and sold by the grocer in small lots, which he himself put up.

You can't find that sort of a store now, except in small and isolated country places. You buy everything in original packages, from crackers to pickles. You know it's clean. You know it's fair weight. You know it's good quality.

The first people to put up original packages reaped a harvest. Now every one does it. You'd have as much show of selling crackers measured out of a barrel by hand as you would of selling second hand tooth brushes!

Today, the food manufacturers vie with one another in the attractiveness of their packages—not only the food people, but the toilet goods factories; tooth paste and shaving soap, for example. It is no longer distinction to put up an original package—some packages are nicer than others and help to sell the contents.

What has the photographer done along this line? Improved his mounts and folders. The double curved card to which the picture was once cemented, had to give way to the lighter, more flexible mount. That in turn has been modified, changed, renovated. Today there are a thousand styles; the customer can have his picture or hers in almost any sort of an original package which may be desired.

But it is still a mount and folder.

Now, pictures are not permanently kept by any one in mounts or folders. I looked about my home this morning with the idea of seeing just what had been done with various photographs of friends, family, dear ones. And wherever I looked I found a picture either framed and on the walls, or in an easel or silver frame standing upright upon bookcase, desk, or what have you.

The only pictures in mounts, as they came from the photographer, were old, or of people who had honored us with pictures which we really didn't want.

The first automobiles had no wind shields. Only recently have cars come equipped with the spare tire which is as much a necessity as the other four. Many cars require a hundred dollar expense to fit for the road—bumpers, mirror, cleaner, parking light, chains, whatnot. But others come "ready for the road."

Why should not the photographer sell his product "ready for use?" Why not frames by the dozen as well as pictures?

Answer — EXPENSE! The photographer is afraid if he asks twenty dollars a half dozen for photographs and another twenty for frames, he won't get it. The original package people were afraid they couldn't sell crackers by the box, because they couldn't sell as much for a nickel as before, if they included a lined carton. But they found the public preferred less crackers and more cleanliness. You pay a quarter for tooth paste in a tube which lasts half as long as the old cake of tooth soap-but would you change? The motorist doesn't balk at the higher price of the car completely equipped. He has to spend it anyway, and he figures that he gets his accessories cheaper on the car than he can buy them individually. Why cannot the photographic public be educated in the same way? And why cannot a photographer supply handsome frames wholesale, for little enough to make a good picture at thirty dollars the half dozen, framed and ready to give away, even to a neat cardboard box containing the whole?

There isn't any patent on the idea. It can be done, and will be done, if not now, sometime in the future. Especially will it be done at the gift giving season. And as there is a profit to be made in frames as well as in photographs, the photographer who first exploits this idea in his community is the one likely to take the little brown book to the bank the greatest number of times!

As to whether you should make your own frames or buy them, I can't say. I think I'd

try the idea with frames I bought, first, but if I found—as I am sure I would find—that it was a popular idea, I'd put in my own little frame factory in the basement and make both my and the wholesaler's profit from them.

A photograph, no matter how well mounted, is not really a complete gift; people don't keep their photographs as they are sent from the photographer. They frame them.

Then why shouldn't the photographer supply the real original package—the "completely equipped" photograph?

Little Studio Defects

FRANK FARRINGTON

Any photographer can see and probably does see the great defects in his studio. He will try to remedy them and probably he will do so as soon as he can make it possible.

But the little defects often are overlooked by the proprietor and are noticed only by his patrons. If there is something inconvenient about the entrance, due to an awkwardly arranged doorway, a door that opens the wrong way or that sticks, an entrance through the farthest door from the elevator, though the nearer door bears the studio name, hard stairs to climb, if there is no elevator service, it is worth while to make a real effort to change the situation, even at considerable expense. Little things in the long run have an important effect upon the patronage of the studio.

The photographer may have an immaculate studio, once inside of it, but outside there may be a hallway that he makes no effort to keep clean, because it is in common use by several tenants and it is not his business to see that it is cleaned up frequently. Even though it is not the photographer's business to clean the hallway or stairs, if stairs are used, it will be for the good of his business to see that it is kept clean, even though he may have to spend a little extra money in that way. It is not worth while to lose patronage just because you have a land-

lord who will not keep his building properly clean and give you good janitor service. You may know that the dirty hallway is due to a shiftless janitor, but your patrons only know that the entrance to your studio is dirty. They put the blame upon you.

It is easy for one to fall into the habit of not noticing things seen ever day. We come into our own places of business so many times every day that we do not pause to see how the entrance, or even how the interior, may look to strangers. Even the big cobweb in the corner passes our observation, because we never look into that corner.

It is important for the photographer to walk slowly in through his entrance way, looking all around to see what is visible that is not attractive. He ought to stand and sit in his reception room, even in his operating room, just as his patrons stand and sit there, looking in the direction they will look, pausing idly to let his gaze rove about as waiting patrons do when they have a little time on their hands. The photographer who does in this way attempt to get the outsider's point of view will probably have his eyes opened to some things he will see the importance of changing, if it is nothing more than sweeping down a cobweb.

See your studio as others see it and you may learn why some people are not enthusiastic over its attractions.

The Finger Prints on Guns

A murder trial in an Eastern State, where a man was being railroaded to the electric chair on "expert testimony" for the State, was responsible for the lining up of facts regarding the new science of forensic bal-Conditions regarding the case attracted humanitarian attention and when they were brought to the attention of Governor Whitman, he appointed Attorney Charles E. Waite as a special investigator. Optical photographic methods were invoked, and the expert testimony was completely smashed, the true murderers were apprehended, a confession secured and the condemned man pardoned. The county stood convicted instead of such perfunctory interest in justice that they were willing to execute the first suspect and call their conscience clean.

It also brought out the fact that firearms expert testimony was the opinions only of individuals, whose knowledge of their own firearms was very meagre. They knew about some of their current models. Who cares to know about obsolete ones, anyway? was the implication. They had never seen the inside of their gun barrels and when optics went inside them and photography recorded, astonishing evidence was brought out.

As a result of the suggestions, it seemed wise to establish a bureau of facts where information could be catalogued. Mr. Waite had known nothing about firearms previously, but he and others believed that if innocent men could be sent to their death on the opinions of ignorant or unscrupulous "experts," would it not be feasible to secure figures and facts which would answer questions of ordnance and ballistics in a definite and scientific manner, so as to throw mere opinions into the discard.

Major C. H. Goddard was called to Mr. Waite's assistance and the institution became known as the Bureau of Forensic Ballistics. The work is being continued by Major Goddard in New York since the death of Mr. Waite, with new facilities and increasing

cooperation from the industry and interests affected.

In gathering this information, it was found how difficult was the task of securing facts on the specifications of rifling in foreign or even domestic manufactures. It was not reticence on the makers' part, but they didn't have the information themselves. We do not refer to concerns with changes of ownership, or those with records wiped out by fire, but some of the largest concerns had saved but little data concerning their earlier models.

As a rule, the manufacturers could give approximate dates—usually only the year of the change of model. It is very important to know the serial number and date corresponding to the first new production, as, for instance, when rifling pitch changed for one turn in 17 inches to one turn in 22, etc. The suspect's gun number would in itself answer certain questions, eliminating the question of firing test loads.

The search led them to the retired shop foremen, sometimes old men whose experience ran back to the very first models. And, by a curious turn of fate, these old gentlemen had usually preserved ancient note books which contained the dates, dimensions and serial numbers needed.

When they went up against the records of the police department of New York, there was a rude awakening. A survey of guns confiscated showed 80 to 90% were of foreign make. This was an interesting and illuminating fact, because it showed the further necessity of expanding the records, and with credentials from the War Department, Department of Commerce and New York Police Department, Mr. Waite sailed for Europe and returned with a trunk full of specifications, blue prints and actual specimens of arms and ammunition.

The method of operation is that of elimination. Given a bullet from an unknown pistol, after measurement and photographic recording, the make, model and calibre can be definitely located. This is because arms

"finger print," as it were, on bullets, shells, etc., the peculiarities of the particular weapon used.

The bullet is measured. The depths of the rifling grooves are measured also, and the angle of twist, whether right or left. The weight of the bullet is also known. Suppose this indicated a .32-calibre automatic, right pitch, and shells were found nearby the scene. It would be probable that a revolver were not used here, since empties would not be thrown away near the scene. Shells have peculiarities which would settle this point, if found, and limit the field to investigate to a much narrower one.

The records would show all the .32-calibre weapons, old and new, and the left-pitch models drop out of consideration, others

because of depth of grooves and still others because of angle of pitch. The width of the "land" between grooves, land being the term applied to these humps in technical language. This case finally wound up in an identification with a Belgian weapon. Many of the foreign arms have been chambered for the 25's and 32's of this country, a fact not generally known.

Records of several thousand weapons are filed, also records of every United States patent from 1833, which is back of the venerable Colt. Patent numbers figure because of contract arms under wholesalers' trade marks.

The determination of the type of weapon has some limitations due to the condition of the bullet when recovered. They may be

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223-225 West Madison Street, Chicago, Ill.

Central Camera Co.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores Co. (Sweet, Wallach & Co.) 133 North Wabash Avenue, Chicago, Ill.

Norman-Willets Photo Supply
Studio-Finishers-Engravers-Dealers' Supplies
318 W. Washington Street, Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Avenue, Chicago, Ill.

Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop Everything Photographic 424 Grand River Ave. West, Detroit, Mich.

The Fowler & Slater Co.

Photographers' and Engravers' Supplies
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Zimmerman Bros.
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380-384 Minnesota Street, Saint Paul, Minn.

Hyatt's Supply Co.
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Eastman Kodak Stores, Inc. 356 Madison Ave., at 45th St., New York

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Towles' Portrait Lightings

A Masterpiece



on Light and Shade

Towles' Portrait Lightings gives to photographers an opportunity to learn, first hand, the proper use and control of light.

The book is bound in cloth, printed on old ivory coated paper, and is 8x11 inches. Contains 37 diagrams of lightings made by Will H. Towles, who has made quite an extensive study of the value of light and shade and a recognized authority on the subject. The diagrams tell you how to place the sitter, the camera, and the lights. Every step is clearly outlined in the accompanying notes, the diagrams, and the full page illustrations.

This wonderful new book tells you by showing you how in forty-four easy lessons. Mr. Towles has drawn upon his long experience as photographer and teacher, and he knows just what points to stress to insure success.

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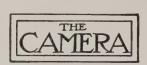
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Chemical Common Sense—

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

ateria hotographica

By ALFRED B. HITCHINS, Ph.D.

A handbook of concise descriptions of the chemical substances used in photography.

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deformed or mushroomed by contact. Jacketed bullets, from automatics, usually escape deformation when striking bone, but any deformation makes some complications.

Given a bullet and a suspected weapon, the problem becomes more simple. bullet has to be battered enormously to make the case an insoluble one. Eye inspection often eliminates certain possibilities, but if the measurements tally close enough, the refined measurements are attempted. Test bullets can be fired from the weapon into cotton waste without harm to the bullet, and they can be optically compared and photographed, if desired, in a special comparison microscope worked out by Philip O. Gravelle, a trained worker in photomicrographic methods.

The bullets, fatal and test ones, are mounted carefully in holders, which revolve them on their long axes. The microscope has suitable prisms so that the images form a comparison system, and by manipulation of the bullets on the stage, the hands and grooves can be matched exactly, provided they were both from the same arm. The depths of grooves may vary, but the families of grooves are homologous. The microscopic scorings on the hands of two pistols are never alike, just as in the case of human finger prints.

When a match can be made, both bullets can be rotated together and the coincidence of line after line by the law of chances puts mathematical proof of identity to a high degree. A bullet may be enormously battered, but if a small patch on it, only a fraction of an inch long, remains unmutilated, the microscopic analysis can go forward unerringly.

A very celebrated test of bullets came to pass as the result of the investigation ordered by Governor Fuller, of Massachusetts, on the appeal of the Sacco-Vanzetti case of world-wide fame. The bureau's tools were then offered to solve the facts, the prosecution contending that one of the six bullets from the bodies of the murdered men came from the weapon that Sacco admitted. This had been vigorously denied, of course.

The test showed that the fatal bullet, one of four in the paymaster's guard, was fired from the revolver seized from Sacco and could have been fired through no other weapon. One of the six shells picked up, Fraher shell No. 3, was correspondingly linked with this same weapon. Laymen who saw them wondered and an expert for the defense agreed that they were beyond dispute.

It is said that the original investigations on optical methods for examination of the inside of gun barrels were done with cystoscopes, devices for looking into cavities in medical and surgical work. Of these there are many special types and some have been adapted to the making of photographic records. The grooves and markings are now examined by the bureau by means of a delicate instrument known as the "helixometer," designed by John H. Fisher. This reveals every flaw or any fouling deposit or rust spot that can leave a trace on a bullet. The study of the deposit tells the time since the weapon was fired, and indicates the kind of powder, black or smokeless, and sometimes the type of bullet.

In the Sacco pistol there were six rifling grooves with a left-hand twist. The spiral is completed in 16 inches, and the depth is .0035 inch, the groove width 0.108 inch, and the land width is 0.51 inch. The rifling cutters leave the scratches on the barrel and the bullet picks them up. No two rifling cutters can be made alike, nor is a second cut in the next barrel an exact duplicate because of the wear on the cutting edges.

No two firing pins are the same in contour, even when made on the same machine. The dent of a firing pin on a primer is a badge of identity for that gun and no other. Similarly, when the breech block is filed, it leaves scratches and when the shell comes back against the block, with its estimated pressure of 10,000 pounds to the square inch, this breech acts as a steel embossing die, as shown by the photomicrographs.

The photomicrographs of such identities are very convincing to the man who thinks. They serve as exhibits in the discussion of cases, and, of course, the testing procedure can be repeated in the presence of judge and jury. Joseph A. Faurot, who twenty-five years ago struggled against ridicule to see finally the finger print system acknowledged, believes it to be as revolutionary and infallible as the finger print itself.







Frederick A. Smith, photographer, who was formerly located at 327 Main Street, has moved into the Elting Bldg., at the corner of Main and Liberty Streets, Poughkeepsie, N. Y.

The Danskin Studio, successor to the Artcraft Studio, has recently been completely renovated with new paper and paint and other improvements. The studio is now in fine shape, and has splendid equipment to take care of the holiday business of Beaver City, Neb.

W. P. Forbess, of Forbess Studio, 718 Main Street, Little Rock, Ark., was painfully burned about the face and right hand, when an explosion occurred as he was making a flashlight picture of a store. Glasses which he wore probably saved Mr. Forbess from losing his sight.

Our friend, J. M. Maurer, of Galveston, Tex., was recently the recipient of some mighty fine publicity in the Galveston *Tribune*. The article covers a brief history of Mr. Maurer, his activities and his studio. Congratulation, Mr. Maurer! We hope you will receive a lot more of this type of publicity.

Purchase of the Dehne Studio, 718½ Lincoln Way, La Porte, Ind., by John Chase, was recently announced. Mr. Chase, in August, completed a year's service in the United States Photo Section of the Air Service, being stationed at Fort Scott, Béllville, Ill. Six months of the year were spent in the Airport Technical School at Rantoul, Ill.

A new use for photographs has been established by Owen H. Lovejoy, who is teacher of Botany at Paseo High School, Kansas City, Mo. Members of botany classes are about to become photographers, and the subjects will be the trees in and about Kansas City. According to Mr. Lovejoy, it is impossible to get the real character of trees when the leaves are on them. For this reason he has chosen this time of year to make a study of trees. The pupils in his classes will go out after school and on Saturdays taking pictures of the bark and of the entire tree. Mr. Lovejoy believes that a collection of pictures of at least sixty different species will be on hand when the class completes its work. A little later the class will start photographing wild flowers, which, according to Mr. Lovejoy, will "do away with the vandalism of picking them."

Conductor: "I've been on this train seven years."

Passenger: "That so? Where did you get

Geo. Eastman, president of the Eastman Kodak Co. of Rochester, sailed on December 15, on the Berengaria, for his second big-game hunting trip to Africa. Mr. and Mrs. Martin Johnson accompany him, also Dr. Alfred D. Kaiser, Mr. Eastman's personal physician. They plan a hunting and camera trip up the Nile to Lake Albert, and through the white rhinoceros country into the Congo.

We regret to learn that John H. Burkholder, sixty-two years old, prominent photographer of Toledo, Ohio, died Friday, December 10th, while driving his automobile. Mr. and Mrs. Burkholder had been at Scott High School to photograph the glee club, and were returning home when he complained of feeling ill. After stopping at their apartment in the rear of the studio, Mr. Burkholder, accompanied by his wife, drove toward a Fulton Street garage to leave the car for repairs. As they approached Prescott Street he loosened his grip on the wheel and groaned. The car was traveling slowly. Mrs. Burkholder, unable to stop the automobile, narrowly escaped injury as she leaped to the pavement to seek aid from passersby. The motor stalled when it struck a tree.

A recent letter from the secretary of the Ohio-Michigan-Indiana Association to the members advises that the first of the O-M-I Home Study Albums has been completed and started on its This contains 26 prints, contributed for purposes of criticism by various members of O-M-I. The prints are mounted in a handsome album, specially made up without cost to the Association by Taprell, Loomis & Co., Chicago, Ill., the mounting being done by the Fowler & Slater Co., Cleveland, Ohio, also without cost to O-M-I. Facing each print in the album is an exhaustive criticism, the result of a meeting of the Cleveland Committee which has this work in charge. Album is sent to such members as request it for study, and each member may retain it for one week, the only cost being postage on to the next studio. Reservations already on hand will keep this first album going for some months, and early in January the Committee will meet and criticize sufficient prints for the second album, both album and prints being on hand.

George B. Fiske, 30, a member of the *Public Ledger* photographic staff, who lived at 3416 Haverford Avenue, Philadelphia, Pa., died on December 11th, at the Jefferson Hospital following an operation for appendicitis. Mr. Fiske, born in Natick, Mass., was a graduate of the Massachusetts Institute of Technology. He attended evening classes at the University of Pennsylvania, and was a member of the Philadelphia News Photographers' Association.

Ralph P. Killam, of Oswego, N. Y., has purchased the Killam Studio from C. W. Eaton, and will continue the business at the old address on Salina Street. Mr. Killam was the owner of this business up to a few months ago, when Mr. Eaton purchased it from him. Since that time Mr. Killam has been traveling for various manufacturers until a few weeks ago, when he resumed the proprietorship of the establishment, and will personally supervise its operations.

We have just received word that our friend Higgy (L. L. Higgason) will vacate his old studio, at 65 Haywood Street, and will move into his new studio, at 21½ Haywood Street, Asheville, N. C. The new studio is being completely renovated and redecorated at an expense of over \$10,000 and will consist of a series of reception rooms, a display room and a number of dressing rooms, operating rooms and work rooms. The scheme of decoration will be Spanish throughout and the arrangements most attractive.

Another interesting bit of news is a new moving picture camera which has been invented by J. E. Tiffany, explosives engineer of the Pittsburgh Experiment Station, United States Bureau of Mines, Pittsburgh, Pa. The apparatus is being used in the development of "permissible" explosives designed to meet the need for an explosive less likely to ignite the air in coal mines, and photographs gas and dust coal mine explosions, and is a part of the program of research into causes of mine explosions being made by the experimental station.

"We'll instal that safe in your office here, for the list price, if you're satisfied when you see it," the

salesman offered.

"I'll look it over the first time I'm in Boston," the New Hampshire photographer agreed, looked over the safe in Boston, was well satisfied with it, it was set aside for him, and he agreed to buy, but later on he refused to accept it, the safe corporation sued, and the photographer set up the claim that the corporation could not collect because it had not complied with the New Hampshire law requiring "foreign" corporations to register in that state.

"The sale was not made in New Hampshire, but in Boston and there is nothing to forbid an outside corporation from sending an agent into New Hampshire to talk to prospective buyers," the corporation contended and the New Hampshire Supreme Court so ruled in 121 Atlantic, 344.

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The Williamette Valley Photographers' Association held its monthly meeting at the Shackleford Studio, Silverton, Ore., Monday evening, November 28th, with the following in attendance: William Ball, of Corvallis, president of the Pacific International Photographers' Association; C. F. Richardson, of Milwaukie, newly elected president of the Williamette Association; Ed Lantz, of Tillamook, Milwaukie, outgoing president of the Association; J. H. Ganzler, of Portland, president of the Portland Commercial Photographers' Association; Mrs. Ed Lantz, Miss Katheryn Gunnell, Benjamin Robb and C. O. Brown, of Salem; Leo Simon, of Portland; Mr. and Mrs. J. D. Drake and Mr. and Mrs. Frank Shackelford, of Silverton. A real old-fashioned chicken dinner had been prepared by Mrs. Shackelford and her assistants. After dinner, all sojourned to a large assembly room, where the meeting was opened by the president, Ed Lantz. The following officers were elected for the coming year: C. F. Richardson, of Milwaukie, president; Mrs. Effie Mae Newton, of McMinnville, vice-president; Mrs. Verna Shackelford, secretary and treasurer; Mrs. Eleanor M. Drake, publicity correspondent. Mr. Ganzler, of Portland, gave an interesting address on things pertaining to the association, to which both Mr. Richardson and Mr. Ball responded.

"You can have the Henryboy truck for \$800 and 4 months time to pay in," the photographer offered. "I'm going to buy a new one.
"It's a sale," X agreed.

"Of course you'll have to sign the usual 'conditional sale' agreement; saying that the title and ownership of the truck remains in me until final payment," the photographer suggested.

"No objection to that, for I intend to pay for it anyway," X declared, "signed up," filled the tank with gasoline and rattled down the street.

A week later the photographer met the sheriff driving his "truck."

"Did you buy that truck from X?" the photographer demanded.

No-got it cheaper than that-seized it from X for transporting liquor contrary to law," the sheriff informed him.

"But that's my truck, I've got a lien on it under a conditional sale agreement.

"Well, it belongs to the state now," the sheriff informed him, and continued on his way. In a case involving this point and reported in 206

Southwestern Reporter, 748, the Supreme Court of Arkansas decided that the photographer had no remedy, as far as the property was concerned.

"Indeed the sale itself gave the right of possession, and the violation of the law was committed under the possession thus conferred," said the

"When property becomes liable to forfeiture under the positive provisions of the statute, owners who have in no way participated in the frauds which caused the forfeiture must seek redress from the wrongdoers who unlawfully used the property with which they were intrusted; or they can apply to the officers of the government invested with the authority to remit forfeiture," says the United States Federal Court, in a case along the same line.

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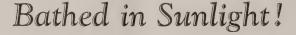
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